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ABSTRACT

This document contains notes that have been prepared to accompany a set of 12 tapes illustrating a variety of performance styles in both North and South Indian music. The "ragas" given is Western notation together with informative comments on the tapes and the material collected in these notes should provide a teacher with some knowledge of the musical idiom as a basis for class instruction. At the conclusion of each composition on the tapes, a demonstration of the "raga" (medodic material) and the "tala" (rhythmic cycle) may be heard. A list of source books containing technical materials on the subject and a glossary of terms relevant to Indian Classical music are included. (Author/CK)

Music of India

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notes to accompany
a set of tapes
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MUSIC OF INDIA

Notes to Accompany a Set of Tapes

Recorded by the

Pan Orient Arts Foundation

Prepared by

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PREFACE

These notes have been prepared to accompany a set of twelve tapes illustrating a variety of performance styles in both North and South Indian Music. The ragas given in Western notation together with informative comments on the tapes and the material collected in these notes should provide a teacher with some knowledge of the musical idiom as a basis for class instruction.

These tapes of Indian Classical music are suitable for courses in musical instruction, but are certainly not limited to this function at the college level. Any course in South Asian social sciences or Indian religions would be enriched through acquaintance with the basic material given in these notes accompanied by either class or independent listening on the part of students. The tapes with this guide could form the basis for independent study of Indian Classical music.

At the conclusion of each composition on the tapes, a demonstration of the raga (melodic material) and the tala (rhythmic cycle) may be heard. When the same tala recurs several times, the explanation is not always repeated either

on the tapes or in the notes. Therefore, the reader should become acquainted with all material given in the notes before restricting himself to the explanations for the composition he may be studying. Descriptions of instruments are found at the point where that instrument is first introduced.

Certain source books have been useful in preparing the technical material of these notes. The teacher or student interested in further study may find these books useful:

Danielou, Alain. Northern Indian Music. New York: Frederick A. Praeger, 1969. (A single-volume edition of the earlier two-volume editions of 1949 and 1954.)

Kaufmann, Walter. The Ragas of North India. Bloomington: Indian University Press, 1968.

Krishnaswamy, S. Musical Instruments of India. Delhi: Government of India, Ministry of Information and Broadcasting, 1967 (1965).

Rao, Subba. Raganidhi, Vols. I-IV. Madras: The Music Academy, 1956-1966.

Shankar, Ravi. My Music, My Life. New York: Simon and Schuster, 1968.

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Sarangi - Ustad Munir Khan
Tabla - Ustad Nizamuddin Khan
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(b) Rupak Tala - Tabla
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Performers same

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Kanjira - C. K. Shyamsunder

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Performers as above (vocal)

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Violin - V. L. Vedagiri
Mridangam - Palghat Raghu

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Vocalist - Shri S. Rajam
Violin - V. L. Vedagiri
Mridangam - Palghat Raghu

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(Drumming - Exceptional)

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INTRODUCTION

All Indian arts have a common source and subject matter in the myths and legends that constitute the religious literature of Hinduism. This one religion has had such a powerful influence in South Asia that even non-Hindus adhere more or less to the "Hindu way of life." The characters of the Hindu epics are known to all, even most Indian Christians.

All music is vocally conceived whether sung or played on an instrument. Texts are primarily religious in the south and to a large extent in the north, e.g., a love song deals with the love of the devotee for the god.

Exactness of pitch is related to the philosophical concepts regarding the power of music as a yoga, hence the use of the drone to insure microtonal accuracy.

The place of music in Indian society over the centuries should not be underestimated. Taken so much for granted little has been recorded concerning its use. The father of the late Maharaja of Jaipur (a devout Hindu) insisted that music sound continuously in his court from early morning (5:00 or 6:00 a.m.) until late evening as an auspicious omen. If the music ceased he stopped all work to find out why.

India has music for every occasion in life: religious holidays, temple festivals, court and governmental ceremonies down to the work songs of rural people. Nothing of any moment takes place without the appropriate music. The national and state governments encourage performance and study in many ways.

The intricate detail, the precision of technique and the subtle nuances of Indian musical expression are indicative of some aspects of general cultural patterns. Comparatively few Indians have any accumulation of material goods. Emphasis in life is rather on the development of the person. Every detail of personal relationships has significance of a sort little understood by the West. The beauty of Indian music lies in the detailed pitch variations, ornamental patterns between main notes and the minute variations in phrase repetitions. Learning to listen intelligently means perception of the intensity and duration of individual pitches as well as the melodic groupings of notes.

Rhythmic complexity is exemplified in half and quarter beat syncopations which finally evolve to a unison on the accented sam or first beat of a cycle (tala). Indian drummers frequently play one pattern on the metal drum (bayan) against a contrasting pattern on the right hand, small drum (tabla).

The same is true in manipulating the two heads of the South Indian mridangam (barrel-shaped drum). The variety of pitch and intensity achieved in Indian drumming is not found elsewhere in the world. In listening to drum passages, observe the clean articulation produced by the fingers, since Indian Classical drumming does not employ sticks.

For the novice, repeated listening to short passages will bring understanding quicker than attempting full compositions. The experienced listener will enjoy hearing these performances by some of India's leading artists, only a few of whom have had American concert tours.

The performance practices are characteristic of those in use during the late 1960's. The current renaissance of the Classical Performing Arts of India is introducing many new ideas within the framework of the classical system. The 1970's will undoubtedly witness considerable innovation but retain respect for the established practices of the past.

The Indian musical system is one of the most highly developed in the world and represents a continuum of some 2500-3000 years of growth. Highly sophisticated in content and practice today, it should not be treated lightly nor looked upon as a passing fad. The large number of young

people from Western countries who are studying performance guarantees a permanent place for this art form in the decades to come.

MUSIC OF INDIA

TAPE I. SIDE 1. NORTH INDIAN MUSIC[1] PART (a)

RAGA - Puriya Kalyan

TALA - Tin Tal

SITAR: Ustad Ghulamhusain Khan
TABLA: Ustad Nizamuddin Khan

North Indian musicians frequently mix ragas, a practice much less common in the South. Ragas Puriya and Kalyan have sufficient features in common to make a blend of the two quite advantageous and today Puriya-Kalyan is identified as a permanent Raga:

(a) Both have the same vadi--Ga(E) and sam-vadi--a weak Ni(B).

(b) Both contain a raised Ma(F#).

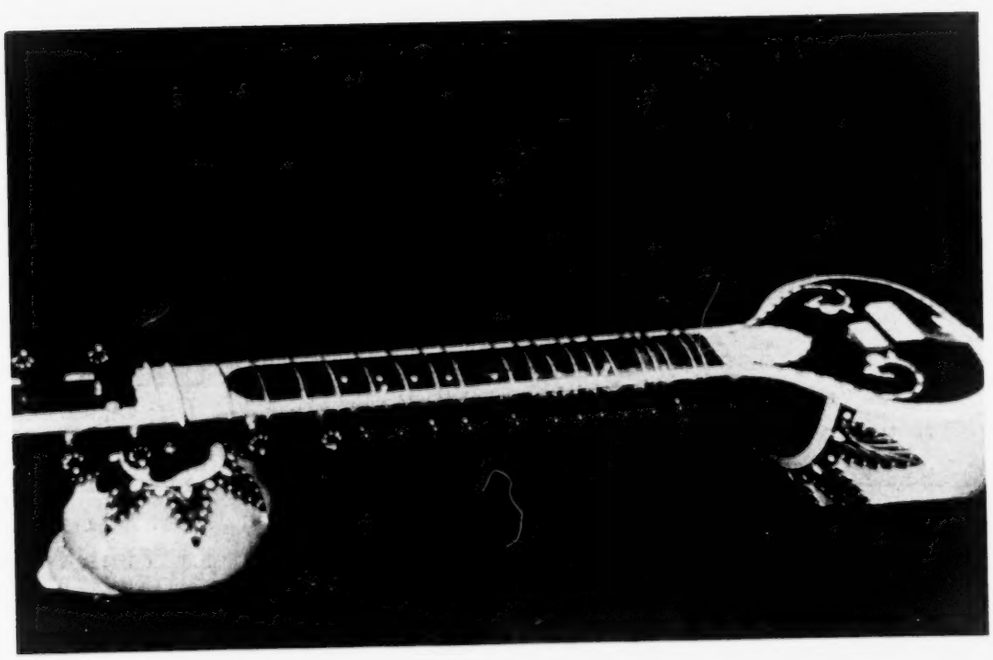
(c) Pa(G) may be treated lightly in Kalyan and is avoided completely in Puriya.

(d) The progression Ni--Re (D flat) in Puriya is a glide over Sa(C). Sa in Kalyan may be omitted in ascent. Re komal (D flat) is found only in Puriya; therefore, note the emphasis given this note in descent by returning to it twice before playing the succeeding Sa especially in final cadence.

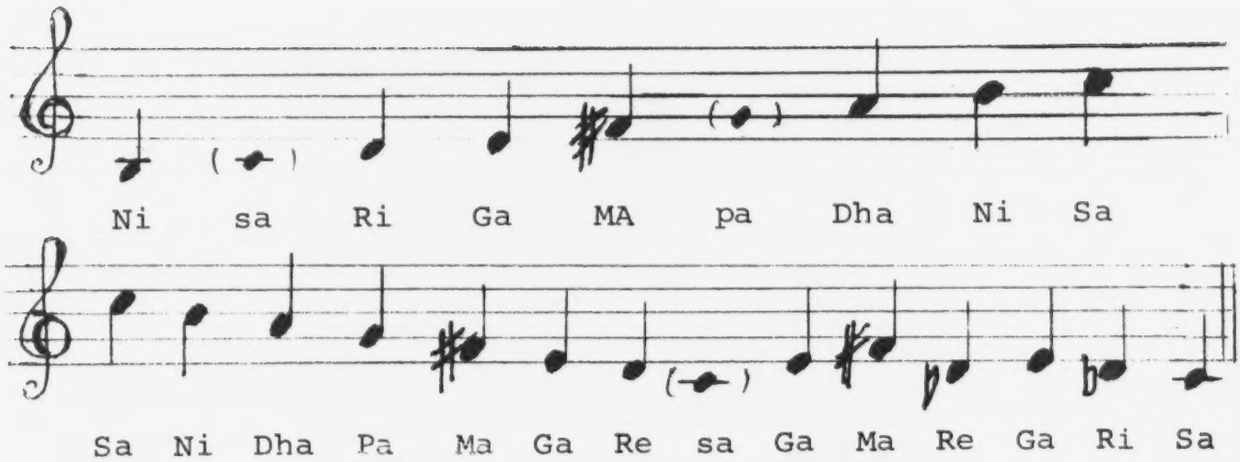
The ascending and descending scale arrangement as played by Ghulamhusain Khan shows these features of the two ragas

[1] All tapes are recorded at 7 1/2 rpm. The set of six 7-inch reels includes two tapes per reel, recorded half track.

GHULAMHUSAIN KHAN - Sitar
NIZAMUDDIN KHAN - Tabla



SITAR



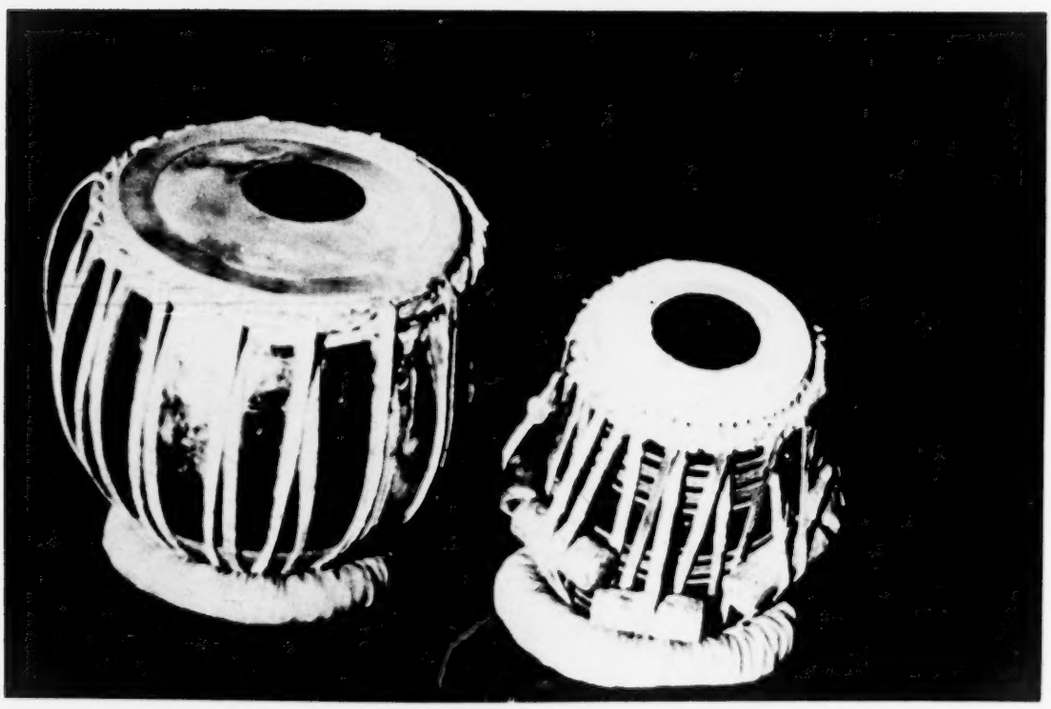
Raqa Kalyan is supposed to serve as a blessing and bring good luck. The soothing quality of its melodic phrases makes it suitable for evening performance. Likewise, Raqa Puriya is an evening raqa as used in the middle and low registers to create a peaceful mood;

Tin Tal Bols

	Dha	dhin	dhin	dha	
sam x	- 1	2	3	4	
	Dha	dhin	dhin	dha	
	5	6	7	8	
	ta	tin	tin	ta	(light section, right hand
Khali 0	9	10	11	12	drum alone)
	Dha	dhin	dhin	dha	
	13	14	15	6	dha
					1-sam

Artists like Tin Tal because it allows for a great deal of rhythmic variation because of its length. The basic beats were demonstrated. Using these as a basis, all sorts of

USTAD NIZAMUDDIN KHAN - Tabla
Tuning hammer and a container of powder for the drum heads lay to one side



BAYAN AND TABLA
Collectively known as TABLA

subdivisions of the beat are developed according to the requirements of the solo performer.

The Alap takes about six minutes in this composition. The beginning of the Jod can be recognized by the introduction of rhythm on the strumming strings of the sitar. Jhala may be observed with the increase of speed still without drums.

After about eight minutes the tabla enters. The right hand drum is tuned to the sa of the sitar. The left hand drum is recognized by its low pitch and deep, hollow sound.

Occasionally clapping of the tala is heard. The strong accent of both sitar and drums as they both arrive at the sam of the tala is audible at times.

In the background is the tambura emphasizing the basic tonic pitch which is also picked up in the strumming side strings of the sitar. This drone forms the ever-pervading sound against which the performer estimates all of his performance. Without this drone there can be no music for the precision and accuracy with which Indian musicians perform is rooted in a constant awareness of the tonic or drone.

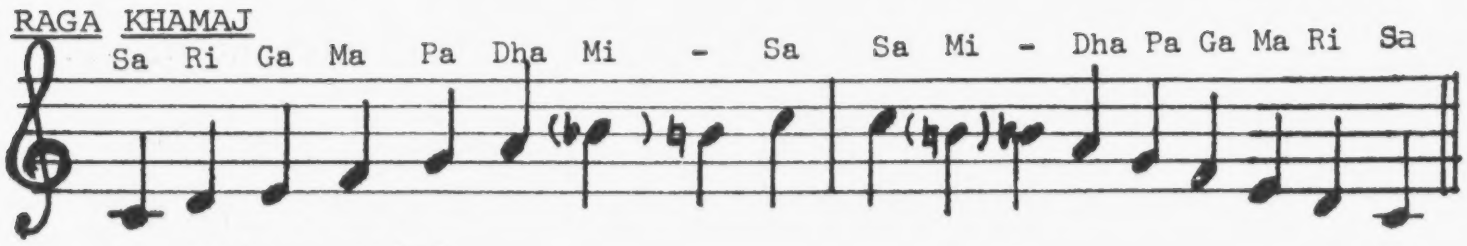
In the background is the tambura, a four-stringed instrument tuned to three tonic pitches and a fourth or fifth or seventh depending upon the raga notes.

TAPE I, SIDE 1. PART (b)

RAGA: Misra Khamaj

TALA: Tin Tala

(Performers same)



Vadi - GA(E)

Samvadi - Ni(Komal-Bb)

Weak tones - RE(D) and DHA (A)

The term misra means mixed and when applied to a raga indicates that some characteristics of one or more related ragas are being incorporated. If certain combinations become common practice, then the term misra appears in the fixed title of the raga. The descriptive material here is that of Khamaj, a parent raga, meaning one under which other ragas are grouped.

Raga Khamaj is usually performed at night and has a gay, light, flirtatious character. This mood is evident in the quick graces, turns and trills that are commonly used in the ornaments and are easily observed in this performance.

In musical range, Khamaj concentrates more on the middle and higher octaves rather than the lower as was observed

ABID HUSSAIN KHAN

Vocalist,
Holding the Tambura.

PUNDIT AMBA DAS

Pakhawaj and
vocal.

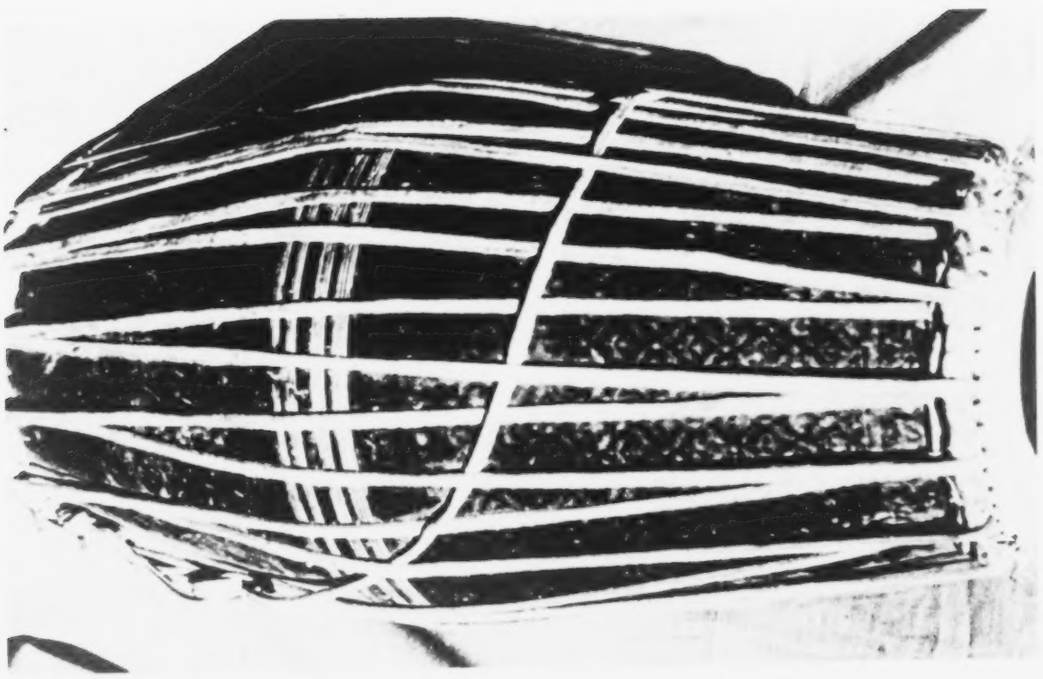
Note tuning hammer and stone

in Puriya-Kalyan. The melodic phrases may be found on p. 206 of the Kaufmann book. Note the fragments receiving frequent repetition.

The modern concert and radio have changed some performance practices for Indian musicians. The alap is where an artist may show his creative imagination and his expressive versatility. However, to develop this slow-moving section, well, takes time, and time is at a premium today; concert audiences expect a two to two and one-half hour program and radio deals in minutes and seconds. Both media are subjected to mass appeal. In the course of a full evening recital the artist will not usually give complete treatment to more than one raga. The rest will be performed with only an alap or with a slow-fast gat. The latter is found on this recording. The Raga is presented in a short introductory section. The artist then proceeds to the gat accompanied by the tabla.

The North Indian instrumental form is different from that used for developing a vocal composition.

Section I	Alap - no rhythm
Alap	Jod - rhythm added but no drum
melodic material of antara and asythai	Jhala - fast rhythm, may have Tanam, no drum



PAKHAWAJ

Left-hand head

Right-hand head

Section II — Tabla enters.

Gat — Themes introduced, elaborated, and Tanam developed in rapid interplay with drummer.

(Section III - further development of the above Second Gat)

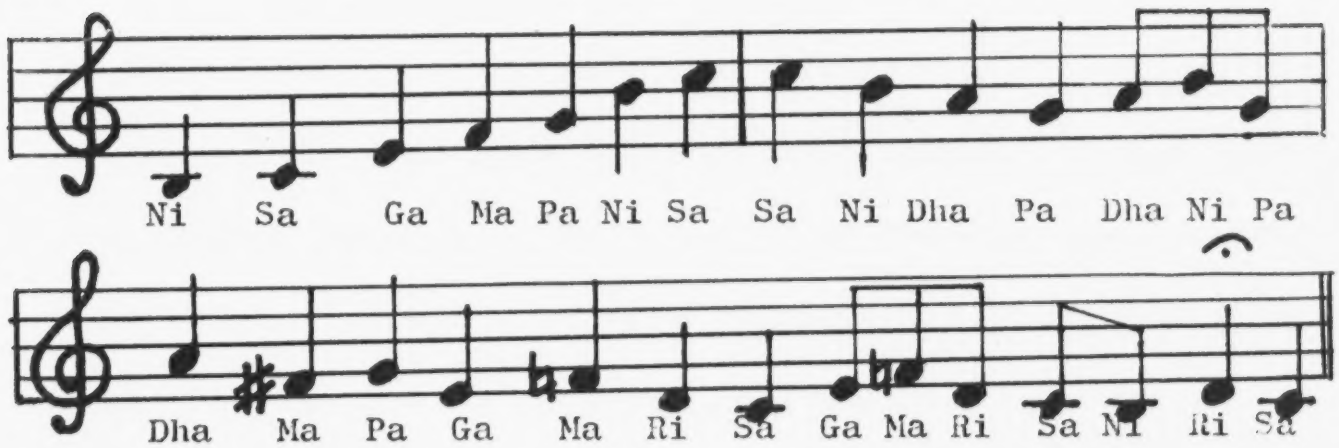
TAPE I, SIDE 2 NORTH INDIAN VOCAL STYLES:
(a) Dhrupad, (b) Khayal, (c) Tarana

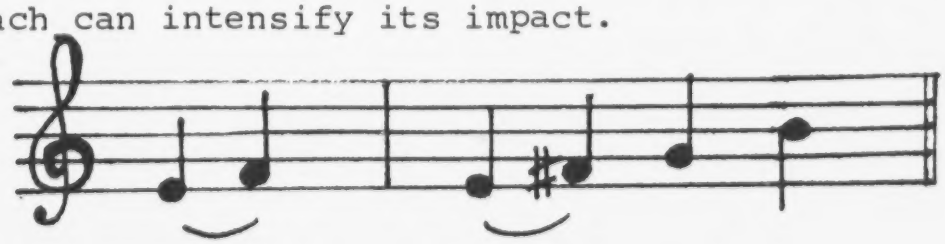
RAGA - Pat-Bihaq is a sort of modified Bihaq (Bilaval Thata) not commonly performed today. Likewise, Dhrupad singing is seldom heard currently, but one must know this form because it serves as the basis of so many other types and styles.

TALA - Dhrupad may be sung in any one of four different talas:
Chautāl - 12 beats (2+2+2+2+2+2)
Dhamar-Tal - 14 beats (5+2+3+4)
Surphākta - 10 beats (2+2+2+2+2)
Tivra - 8 beats (3+2+3)
This performance seems to be in Chautāl.

VOCALIST: Ustad Amid Husain Khan
SARANGI: Ustad Munir Khan
TABLA: Ustad Nizamuddin Khan
PAKHAWAJ: Pandit Amba Das

The Pakhawaj (a barrel-shaped drum somewhat similar to the South Indian Mridangam) is used for accompaniment in Dhrupad rather than the tabla because it is an older drum and is better suited than the lighter sounding pair of drums. The Sarangi provides the "echo" for the voice and usually repeats or approximates the vocal line a little later.

(a) PAT-BIHAG - sarqam as it appears on the tape[1]

Tones are not approached in Indian music with a clean-cut crisp attack which is required in Western music in order to achieve harmonic and contrapuntal clarity. The approach to a note through a slide, glide or turn provides continuity of vocal line and gives an individual color or musical meaning to each tone of the raqa. If the individual pitches of a raqa are endowed with the power to create emotional responses in the listener such as, F# representing sadness and F reflecting mysterious, midnight, then the treatment of a note through its approach can intensify its impact.



Contentment Sadness

Vadi - Ga(E)
Sam-vadi - Ni(B)
(See Danielou, p. 327)

[1] Sa-Ri-Ga syllables are given only when it appears appropriate or necessary to understanding Raqa content.

Dhrupad is a compositional type that evolved in the fifteenth century (attributed to Rajah Man Singh of Gwalior, c. 1470) and was popular up through the nineteenth century. Basically a dignified expression sung in a dialect of Hindi, the text praises gods, kings and nature. It was derived from the Ghhandra Prabhandha texts and was in practice from before the beginning of the Christian Era up through the fourteenth century.

The words of Dhrupad are set in a fixed recurring pattern and are generally sung in slow tempo. Little is made of ornamentation, Dhrupad provides a background for all subsequent musical development and consequently is still taught today. Dhrupad follows a set form (alap asthayi, Antara, Sanchari) which has had a definite influence on succeeding performance styles.

Alap: the opening section. Only syllables are used rather than full text. These can be sarqam, "nom" or "tom." Musically the alap delineates the raqa with long sustained tones requiring absolute breath control. The text of the poem and the words of the raqa are presented here. The verses or individual words can be repeated several times. In this

recording the voice begins in the area of the middle octave Sa and soon drops below this level. Strong and weak notes are given their appropriate treatment. Next, the middle portion of the middle octave is revealed and finally the upper half of the middle octave with some notes lying above this range. The purpose is to show how tones are approached in both ascent and descent.

Asthayi might be likened to a theme I in Western music but musically uses different principles of melodic organization. The drumming (Pakhawaj) begins here. This section deals primarily with the phrases of the lower portion of the middle octave occasionally using notes below. A short pause leads to——

Antara: (Theme II) Works with phrases in the middle and upper part of the middle octave.

Sanchari might be compared with the concept of development in that it uses fragments from both the Asthayi and Antara. Repetition and figuration characterize the more rapid movement. Considerable repetition and syllables are with figuration. The tempo remains constant with only slight increases near the end of the composition. Speed is achieved through more numerous subdivisions of the beat. The figuration or tanas used in the last section resembles Tarana style.

The author of a complete North Indian vocal composition in Dhrupad might follow this sort of outline:

ALAP	alap	asthayi antara SANCHARI abhog
	slow, medium and fast tempos	
Basic Composition	follows same pattern but has drum rhythms	

(b) RAGA HINDOL (Kalyan That) - KHAYAL style

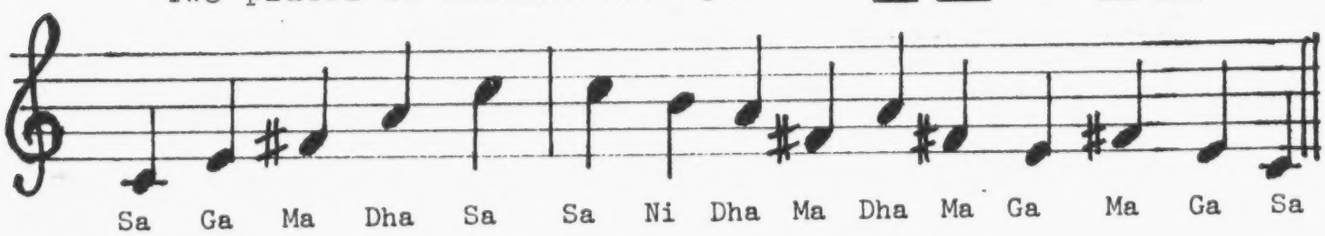
Hindol is one of the well-known traditional ragas frequently picturized in miniature paintings. A spring raga, it is assigned to morning hours. The word hindola means moving and the paintings show Krishna seated in a swing surrounded by several beautiful shepherdesses (gopis) who move the swing to and fro. Krishna is frequently portrayed playing a transverse flute and his music charms his companions.

The vadi is Dha (A) and the samvadi Ni (B flat) although sometimes these are given in reverse but this would cause Hindol to be an evening raga and most authorities place it in the early morning hours. Ornaments play an important part in giving the raga its peculiar character, an atmosphere of quiet dignified joy.

[Note: Danielou calls this raga Hindola while Subba Rao claims this is a name which belongs to an entirely different raga in the South.]

Ri (D) and Pa (G) are totally avoided, the fourth degree F# (Ma tivra), Ni (B) is avoided in straight ascent but may occur in a crooked (vakra) arrangement of B-A-C.

Two places in descent have glides - Sa-Dha and Ga-Sa.



Khayal followed Dhrupad as a performance style and probably came into popular use about three hundred years ago but existed before this. Khayal means "thought" or "imagination." Khayal allows a free use of alap. The tanas use bols (syllables), and improvisation may follow the desire of the performer.

Two types of khayal are in use: Bada (big) and Chhota (small). The latter is sometimes called Drut (fast) and performed in fast tempo with a lively and playful mood.

However, the tape shows a bada or slow sort of Khayal. No introductory alap is used but rather the composition opens with the first phrase of the Asthayi. Khan repeats and

elaborates on each of the phrases of the Asthayi in the style of an alap and then moves on to the Antara, most of which deals with higher pitches. Finally, he does a short tanam section which is easily observed because of more subdivisions of the beat and the use of syllabic figuration. In spite of the appearance of a fast rhythm, one should note that the tempo of the beat does not change. There is no sanchari or abhog in Khayal performances of today.

The Sarangi carries the same role as in the other vocal compositions on this tape. The accompanying string player can anticipate what comes next through his own knowledge of the rules of the raga. He may add improvisation of his own in some places but he will join the singer on the sam.

(c) RAGA BIHAG - TARANA style

(Performers the same)

Tarana style is credited to Amir Khusru in the fourteenth century for its invention. The song itself is sometimes called Tillana but has no text using only nonsense syllables and tala bols as the vehicle for all sorts of vocal pyrotechnics. These short syllables make possible the clear rapid articulation that characterizes this style. The development of Tarana during the height of the Muslim courts gave performers an

USTAD MUNIR KHAN - Sarangi
USTAD SULEIMAN KHAN - Tabla

Playing position for the SARANGI

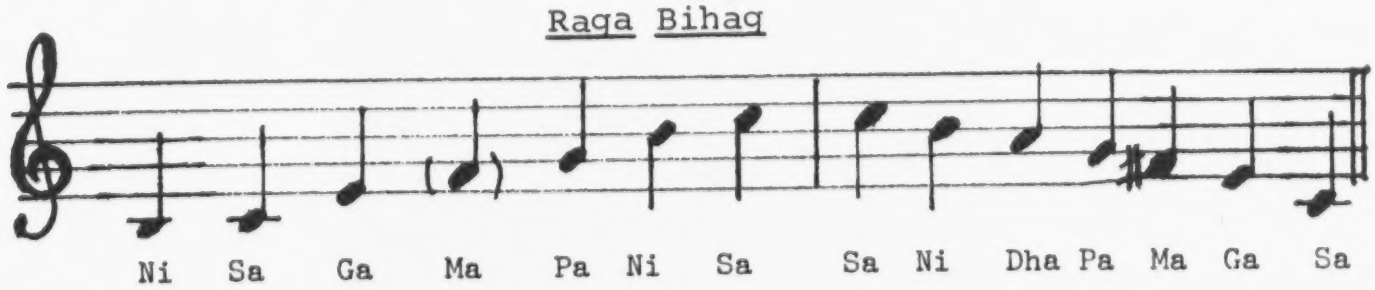
opportunity for all sorts of vocal display not permitted in Dhrupad or other set forms in use.

Popley[1] claims that Tarana is imitated by children in the streets and by bullock cart drivers because it requires no text and permits freedom of expression.

Note the manner in which both drums and sarangi adjust their playing to the variations of the vocalist both melodically and rhythmically. An increase in the tempo of the beat can be observed as the composition nears its conclusion.

The Sarangi, in size, is about two and one-half feet long, carved out of a single block of wood with the top of the body covered with skin. A bridge rests on the skin at the mid-point. Three heavy gut strings are played with a short horse-hair bow and pitch is produced by pushing the finger nail against the side of the string. Some 35 to 40 sympathetic strings with tuning pegs along the side of the wooden neck give the sarangi an unusual sound.

Raga Bihag



[1]Herbert A. Popley, The Music of India (rev. ed.; Calcutta: Asia Publishing House, 1959), p. 92.

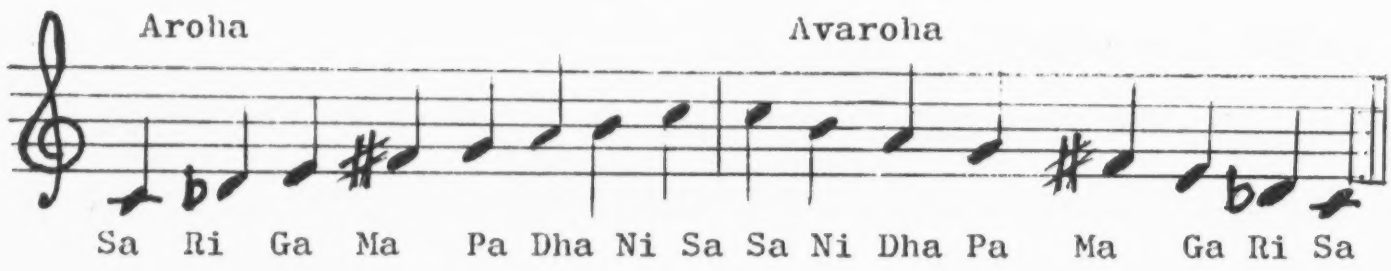
TAPE II, SIDE 1. NORTH INDIAN MUSIC - SARANGI PART (a)

RAGA - Puriya Kalyan

TALA - Tin Tal

SARANGI: Ustad Munir Khan
TABLA: Ustad Suleiman Khan

The scale of Raga Puriya Kalyan as played by Ustad Munir Khan on the Sarangi:



For Bols of Tin Tal, see Tape I, Side 1.

Tin Tala

1-2-3-4	5-6-7-8	9-10-11-12	13-14-15-16	1
Sam	Tali	Khali	Tali	Sam
(Main accent)	(Stressed Beat)	(Empty Beat) (Light Section)	(Stress Beat--	

The comparatively short alap, about 5 minutes, explores the raga through the middle, lower, and then higher octaves with ornamented scalewise passages. The basic phrases of the raga are revealed.

The slow gat follows with the drums joining in quite sparingly at first. Since the alap was short the artist follows the outline of Jod and Jhala in the development of the slow gat. As the music becomes more complex the sounds appear imitative of the characteristics of vocal music. The sarangi won its position as a favored accompanying instrument for vocalists because of its ability to approximate the inflections of the human voice. The slow gat lasts for about 7 minutes.

The fast gat enters with an increase in the tempo of the basic beat. After about five minutes another increase in tempo marks the final section where the artist demonstrates his dexterity in tanas, those rhythmic and melodic figurations played at a variety of pitch levels. This sort of melodic fragmentation usually allows the drummer to increase the complexity of his rhythmic patterns. However, in this instance a firm steady beat is retained which gives marked contrast to the bubbling virtuosity of the solo instrument.

The Sarangi

The Sarangi was originally a folk instrument and appears to have been in use for several hundred years. When Kathak Dance was developing in the 18th and 19th centuries,

the Sarangi was the accompanying string instrument. It has been a favorite with Indian vocalists as a "slow" instrument because its tone could imitate the inflections of the human voice.

During the 20th century with the current revival of all forms of the Indian performing arts, the Sarangi is winning its place as a solo instrument in the classical idiom. This is an example of the thin line between Indian folk and classical music. Many ragas were folk songs in origin. (For description see Tape I, Side 2 notes.)

TAPE II, SIDE 1. PART (b)

RAGA KAFI - Ustad Munir Khan - Sarangi
Ustad Suleiman Khan - Tabla

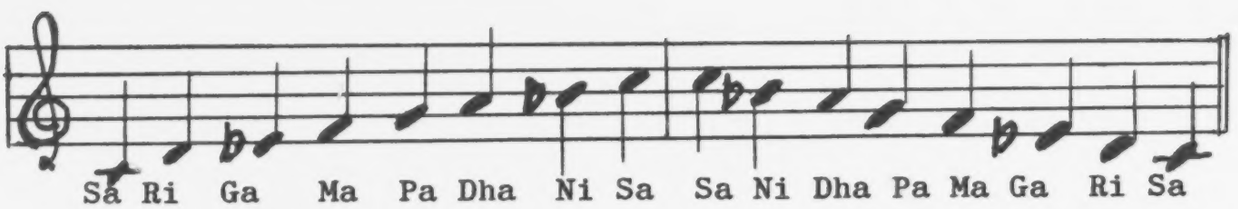
SLOW GAT - Tala Deepchandi
FAST GAT - Tin Tala

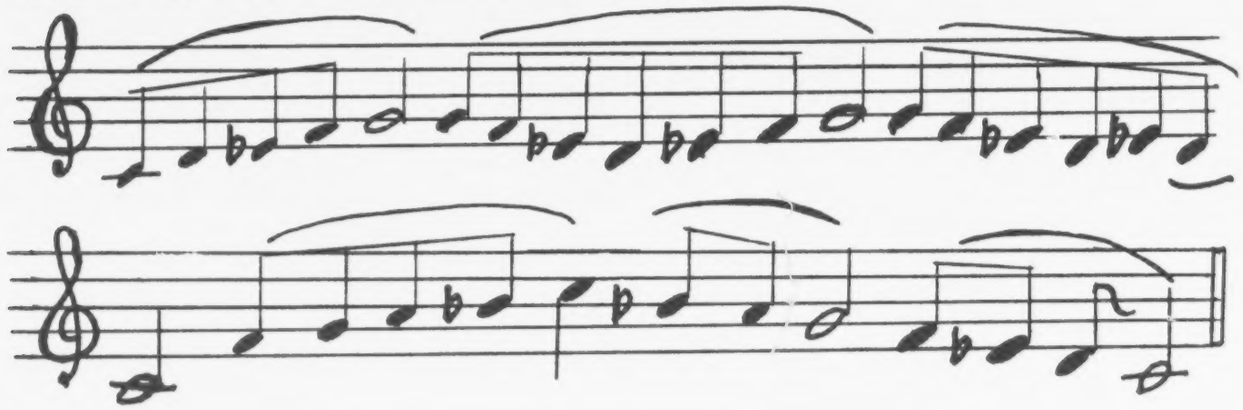
The sweeping patterns of Kafi are particularly suited to performance on the bowed-string Sarangi.

Kafi is a light raga, popular in North India since Mohammedan times. This raga is assigned to the second quarter of the night. The Vadi is Pa and will be heard as the sustained tone at the end of individual variations. The Samvadi is Sa but holds nowhere near the position of a tonal center that characterizes the use of Pa. While the raga scale gives Ga

Komal and Ni Komal, the natural tones are frequently found in practice as is often the case in the performance of light ragas.

Raga Kafi



Characteristic phrases (Kaufmann, p. 360).

Tala Deepchandi - 14 beats

1-2-3	4-5-6-7	8-9-10	11-12-13-14	1
x	-	0	-	x
1	2		3	Sam
Sam	dha dha	ta tin___	dha dha	
dha,	dhin———		dhin———	
dhin———				

Deepchandi has a unique feature in that the last two counts in each group are held as one. Consequently the last beat in each group (vibhag) has no bol because it is not sounded.

TAPE II, SIDE 2, Part (a)

TABLA: Ustad Nizamuddin Khan
Tala Tin

The theka or basic bols begin the performance and then the drummer commences to build his performance with a series of planned or set units. In this rendition, the sections of the composition are sometimes (if not always) separated by a return to the basic pattern of the theka.

The listener should be aware of the difference in sound between the two drums. The left-hand drum, bayan, produces a hollow sound about a fourth lower in pitch than the tabla, the smaller of the two with tuning blocks under the straps. This right-hand drum is the one used for the intricate finger play that makes Indian drumming so fascinating to watch.

The bols (recited drum syllables) are the means by which a drummer learns his art. Each bol represents a particular finger on a particular part of the head of a specific drum. Some bols include both drum heads, e.g., dha. Sometimes the flat of the hand may be indicated.

Black circles on the heads are made of rice flour and iron filings welded to the head of the drum to produce a particular sort of resonant sound.

At the conclusion of the bols recitation given by Mr. Khan he adds some terms which may identify the composition he has just recited.

The Sarangi ostinato melody is designed to keep the tala and each repetition represents one avarta (cycle) of the tala.

TAPE II, SIDE 2 (Part (b)

TABLA: Ustad Nizamuddin Khan

Rupak tala - 7 beats

1-2-3	1-2	1-2
0	2	3
Khali		
Tin Tin Na |	Dhin Na |	Dhin Na

(no sam - but the tala is short and the two stressed beats serve to keep the cycle moving)

Again the short ostinato on the Sarangi gives one cycle of the tala. Observe that the repeated notes correspond to the three light beats of the first bar (vibhaga) of the tala.

This performance affords an excellent opportunity to practice time beating. Begin with a finger count of the first three light beats and follow with a hand clap on the first of each of the two stressed beats.

TAPE II, SIDE 2, Part (c)

PAKHAWAJ: Pandit Amba Das
TALA: Chautal - 12 beats

Chautal is the tala frequently used in Dhrupad. The name means four beats, although the tala has 12. However, only four vibhagas (groups) are accented.

1-2	3-4	5-6	7-8	9-10	11-12
X	0	2	0	3	4
Dha-dha	dhin-ta	kiti dha	dhin-ta	tita kata	tiki tiki tiki tiki

The ostinato keeps a meter of twelve beats.

The Pakhawaj

While similar in appearance to the mridangam of South India, small differences in construction and techniques of playing exist between the two drums.

The left-hand end of the pakhawaj is played mostly with the flat of the hand. Some of the bols differ from those used in tabla playing. The deeper sound gives this drum a character suited to Dhrupad. However, it also is used along with tabla in Kathak dance.

Indian Drumming

Four main elements may be heard in Indian drumming: the quality of the sound, the intensity, the pitch and the

time interval between sounds. The first beat of a group (vibhaga) may sound louder but not always so. In complicated patterns these stresses will be lost to the ear. The sam is easier to detect when a drummer is accompanying because he and the soloist come together at this point and both accent the sam. A variety of sounds may be heard from one drum head according to the finger used and the part of the head contacted.

Generally the left hand represents the primary beats and the right hand describes an embroidery around these. The right-hand drum (or head) is tuned to Sa and the left hand one to Pa or thereabouts.

Drumming patterns usually begin on a sam and always end on sam. The khali or "empty" beat (empty of stress) warns a soloist that the sam is coming and this is needed in elaborate improvisation.

Different geographical areas of India use different names for the parts of the drums and also for some of the bols.

Drumming compositions are carefully worked out and do not leave anything to chance, although an occasional flourish may be added here and there. Probably only another drummer really can appreciate whether a performance is first class or

not. However, general skill can be recognized by any devotee of the art.

The basic primary bols for a tala are known as Theka. Drum compositions have forms like Khayda which follows the basic distribution of accented and unaccented beats. Rela is a variety of Khayda but has more subdivision of the basic beats. Tihai is a composition divided into three equal parts in such a way that it ends with the sam after three repetitions with two gaps between parts:

abcdef abcdef abcdef sam
sam 1/2 or 1 beat 1/2 or 1 beat

This sequence can represent any number of cycles of the tala. Each of the letters represents a pattern of beats. Each of the three sections has the same duration and same "gap."

A tihai may be worked into a drum composition such as Tukda like this:

abcdefg tihai
main composition xyz xyz xyz

Another kind of composition is Tripalli. The main piece is repeated three times but each time in a shorter duration of time:

abcdefghijkl = 8 seconds
main composition

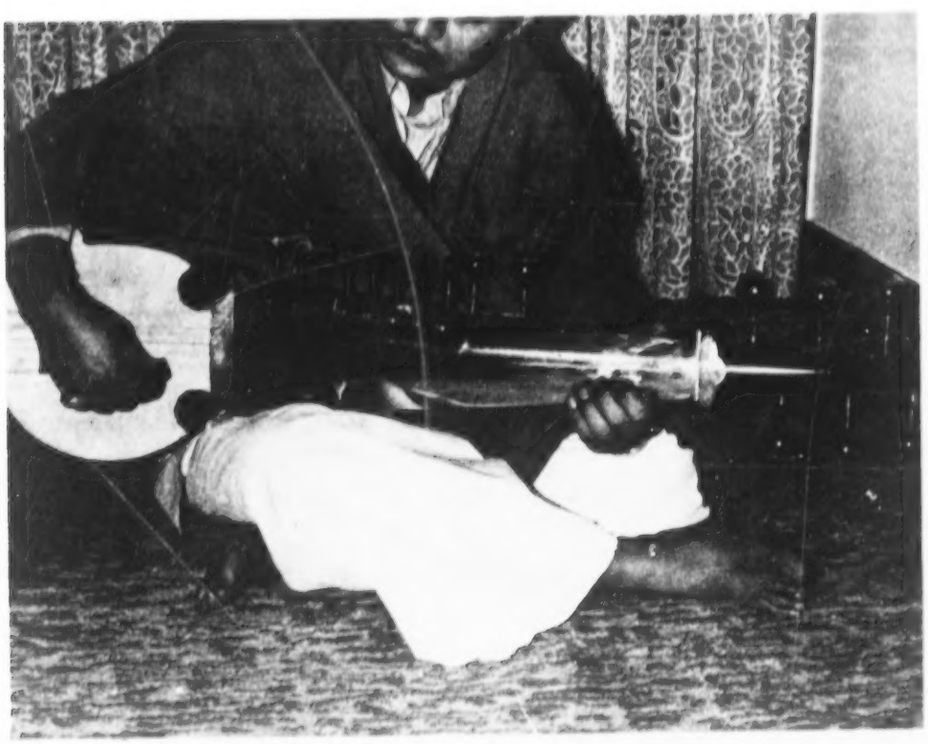
Then an eight-second pause. Change speed.

Same piece in six seconds.

Pause six seconds. Change speed.

Same piece in four seconds. Must begin and end with sam. Then repeat the whole process three times. Shortening the duration changes the duration of each sound so variety is produced.

USTAD REHMAT ALI KHAN - Sarode
SHRI DEVI LAL - Tabla



Plucking of the strings is done with a small plectrum. Pitch is produced by pressing wires against the metal fingerboard or pulling them sideways.

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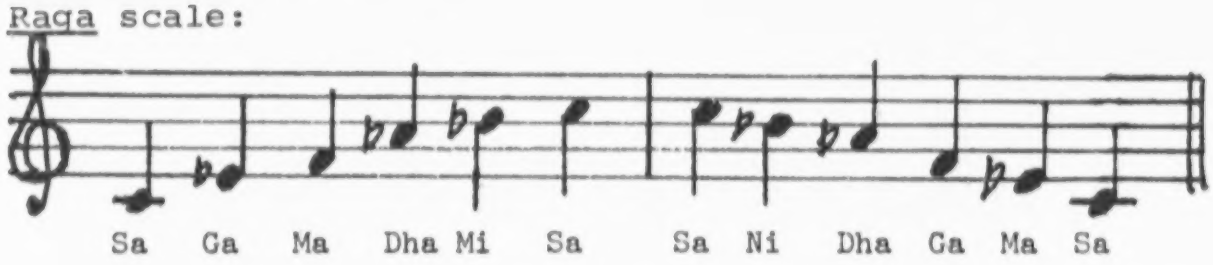
TAPE III, SIDE 1, PART (a)

RAGA: Malkauns
TALA: Tin Tal

This raga has several translations: Malkouns, Malkous, Malkus. B. Subba Rao calls it "Malakosh." Danielou refers to it as Malakosha. The ragmala miniature in Kaufmann gives the name "Malkaushika." These differences arise from methods of translating phonetic languages, e.g., Sanskrit, Hindi into English.

Vadi - Ma(F)
Samvadi - Sa(C)
Mood - serious, prayerful, peaceful, sublime
Time - midnight

SARODE: Ustad Rehmat
TABLA: Shri Devi Lal

Raga scale:

This raga does not have characteristic phrases (pakads). All five notes seem to be treated with equal importance. Thus melodies may begin on any note. The performer has a comparatively wide scope for improvisation.

Tin tala is given in previous notes and needs no further explanation here other than to say it is popular with performers because its length allows for more complex variations to be developed. The clear articulation of the tabla playing in this performance makes it easy to follow

the tala. Also worth mentioning is the close unity of the drumming with the figuration of the sarode in both gats.

The alap lasts about 5 1/2 minutes with only a suggestion of Jod and Jhala. The first gat runs about 6 1/2 minutes and the second 5 minutes. Sections in this performance are easily discerned because the artists pause between each.

TAPE III, SIDE 1, PART (b)

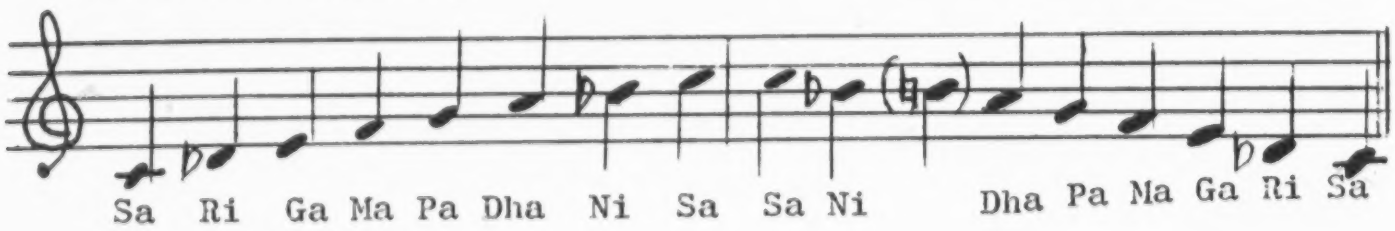
RAGA: Ahir-Bhairav
TALA: Tin Tal

Ahir-Bhairav consists of a combination of phrases from Ragas Kafi and Bhairav. The lower portion of the octave usually is given to Bhairav and the upper part to Kafi. This is an old raga now quite popular.

Vadi - F(Ma)
Samvadi - C(Sa)
Mood - melancholy
Time - after midnight

SARODE: Ustad Rehmat Ali Khan
TABLA: Shri Devi Lal

Raga Ahir-Bhairav:



The alap begins in the lower register in Bhairav but moves to the upper portion or Kafi section. This exposition takes about 3 minutes.

The Jod is short, not more than 3 minutes, while the lower register is emphasized, the upper notes are covered also. The emphasis in Ahir-Bhairav is usually more on the Bhairav features than those of Kafi.

The first gat shows an interesting development where Rehmat Alikhan contrasts the elements of the two ragas through his treatment of the lower and higher parts of the scale. The variations of phrases already introduced are easily followed and give the listener an opportunity to see what is meant by variation through improvisation in Indian music. This (vilambit) slow gat takes about 7 minutes in all and is separated by a pause from the second gat. The fast (drut) gat opens with a short tabla solo accompanied by an ostinato on the sarode. After about 1 1/2 minutes the sarode begins to improvise on the ostinato pattern adding figuration to the basic form.

After about 2 minutes a gradual increase in tempo can be felt. The ostinato returns while the tabla does more rhythmic variations but very easily slips into an accompanying figure as the sarode continues with more melodic development. The pattern of alternate improvisation continues and is repeated with different phrases. After about 7 minutes this gat comes to a close.

SHRI GOPALAKRISHNAN ENSEMBLE
Tambura, Vichitra Vina, Tambura, Tabla

SHRI GOPAPALKRISHNAN - VICHITRA VINA

During the demonstration of the raga scale which follows, the listener should note how the drone is worked in by plucking one of the drone strings (Chikari). After the notes of the raga scale were illustrated both unembellished and with the proper approach, Rehmat Ali Khan gave a few pakads (groupings).

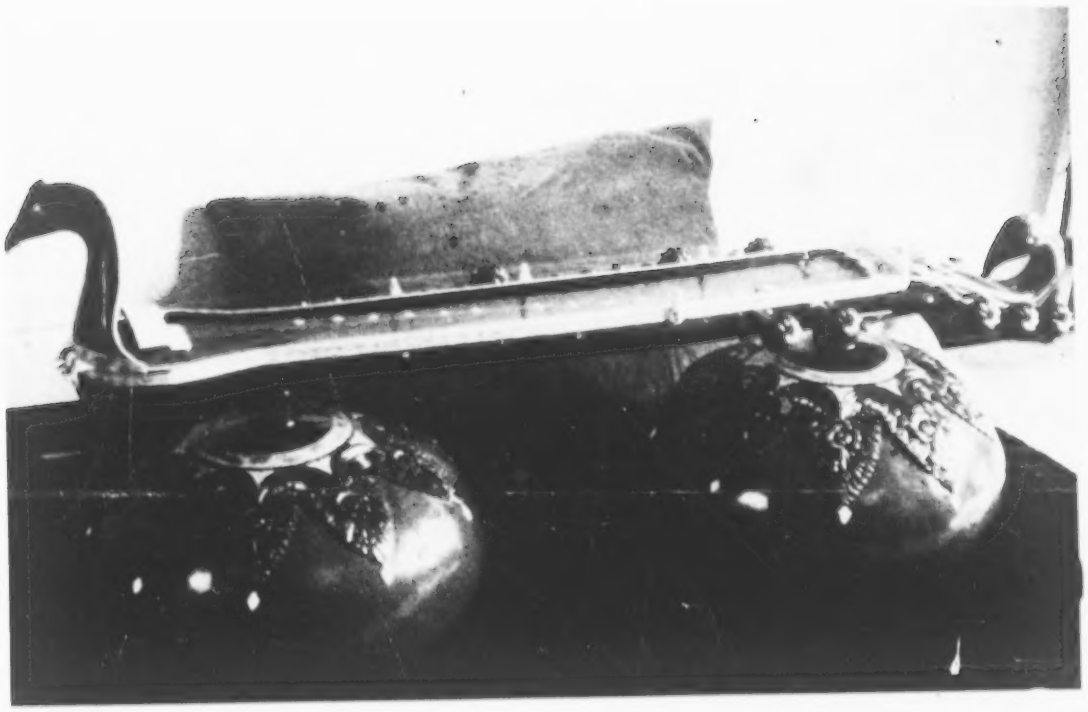
The sarode is made from solid wood with a skin stretched over the top. The finger board or neck of the instrument is covered with highly polished metal to facilitate sliding the finger over the strings. Sympathetic wires (tarab) lie over part of the surface but not directly under the main playing wires. Plucking is done with a tortoise shell plectrum. Some players cover the end of the index and third fingers so as to avoid callouses or an abnormally heavy fingernail.

TAPE III, SIDE 2, PART (a)

VICHITRA VINA - Shri Gopal Krishna
(Vichitra is usually pronounced with even emphasis and all vowels short. However, pronunciations often take on regional inflections.)

TABLA - Shri Lok Manya
RAGA - Bihag (Kalyana Thata)
TALA - Tin Tala for both slow and fast gats.

time - midnight, mood - melancholy in the calm of night, vadi - E (Ga), samvadi - B (Ni)



VICHITRA VINA

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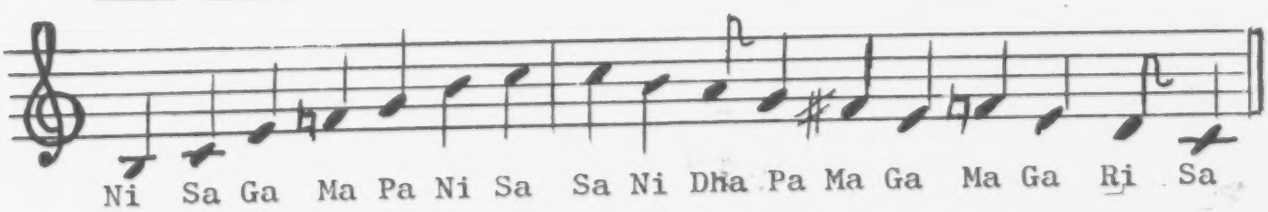
The vichitra vina, a rare North Indian stringed instrument, has two gourds about 1 1/2 feet in diameter attached to the stem. When being played, the gourds rest on the floor. One end of the hollow wooden stem, which is about three feet in length, turns upward in the form of a peacock head. The left-hand end has a scroll and tuning pegs. The six main strings are made of brass and steel. Tuning beads for each main string lie between the ivory bridge and the left-hand end. They serve to assist tuning with complete accuracy of pitch.

No frets are found on the stem and pitch is produced by passing a glass bar or egg over the strings. Exceptionally long-range glides and slides are possible on the vichitra because of this means of producing pitch. However, rapid rhythmic figuration is difficult to play on this instrument.

Some twelve or more sympathetic wires lie underneath the main strings. They are tuned to the raga scale and vibrate when related pitches are played on the main strings and thus contribute to the resonant sound of the vichitra. Strumming strings along the side resemble the design of the sitar.

Raga Bihag



Tin Tala - 16 beats

sam	tali	khali (light sectio
1-2-3-4	5-6-7-8	9-10-11-12
1-X	2	0
dha dhin dhin dha	dha dhin dhin dha	ta tin tin ta

tali	sam
13-14-15-16	
dha-dhin dhin dha	dha

The opening alap begins in the lower register and spends about five minutes developing the melodic material of the asthayi. This is followed by about a minute and a half developing phrases of the antara. The total time for the non-rhymthmic portion of the alap is approximately seven minutes.

A background sound through the recording may come from a sruti box sometimes used in conjunction with the tambura for the drone.

The jod section of the alap begins the rhythm but does not admit the drums. The beat is maintained by use of the strumming strings. The jod further develops and varies the material first presented in the opening alap for about two minutes.

The jhala or third section of the alap increases tempo and adds figuration to melodic material already introduced.

The first gat or main composition is usually indicated as a "slow gat" but, nevertheless, in its final stages it may increase speed. A fast gat often begins at a moderate tempo and builds into a rapid speed. As mentioned earlier, the vichitra does not allow for as much intricate rhythmic and melodic figuration in long passages as one finds, for example, on the sitar.

In this performance the slow gat lasts about seven minutes followed by a fast gat of about 3 1/2 minutes. However, this is an instance where the second composition begins at a moderate tempo and retains this for some two minutes before going into a more rapid tempo for completion.

TAPE III, SIDE 2, PART (b)

VICHITRA VINA - Shri Gopal Krishna

TABLA - Shri Lok Manya

RAGA - Gunakhali (Bhairavi That) See Danielou.

TALA - Rupak
Tin Tala for second gat.

(Gunakhali is usually spelled with an a after the n and pronounced with a long i for last syllable. Again regional difference will produce varying accents.)

VADI- A flat (Dha komal)

SAMVADI - D flat (Ri Komal)

Time of day: morning

Mood: sadness, renunciation resulting in melancholy and emptiness

Sa Re Ga Pa Dha Sa Sa Dha Pa Ma Re Sa

Tala Rupak - 7 beats (First Gat)

1-2-3	4-5	6-7
Tin Tin NA	dhin NA	dhin NA
0	2	3

(light section)

Note: This tala begins with an unaccented section and consequently has no sam. The effect then is of two strong beats fairly close together and then an absence of stress for four beats.

Tin Tala - 16 beats (Second Gat)

(See notes for TAPE II, SIDE 2.)

A background sound may be observed along with the tambura. This may be from a sruti-box, an instrument which can be set to produce a set pitch automatically or may be played by constant squeezing. Some performers like this along with the tambura to augment the drone sound. The significance of the drone should not be underestimated.

The pattern of raga development is about the same as was demonstrated in Raga Bihag. The changes from one section to the next are fairly obvious. The listener is referred to

Danielou, Northern Indian Music for notations of the Asthayi and Antara. That performers may not go through an entire line before repeating a short phrase several times in different ways becomes quite evident. Neither does every performer treat the raga material the same even though he may be observing all rules for approaches and variation.

The raga rules are what preserve the intrinsic character of a raga throughout a performance. For a musician to depart from this would destroy the impact of the raga, its mood, its flavor, its aesthetic essence.

TAPE IV, SIDE 1

RAGA: Yaman (Kalyana That)
TALA: Jhumra Tal and Tin Tal

VOCALIST - Pandit Amar Nath
TABLA - Shri Sant Ram

Sa Ni Ri Ga Ma - Dha Ni Sa Sa Ni DhaPa Ma Ga Ri Sa

Vadi: Ga (E) Usually performed in the first quarter of the night.

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Samvadi-Ni (B)

The mood is one of joyful contentment.

Alap

A short introduction of the raga lasts only about one minute.

Jhumra Tala

Tala: Jhumra, 14 beats

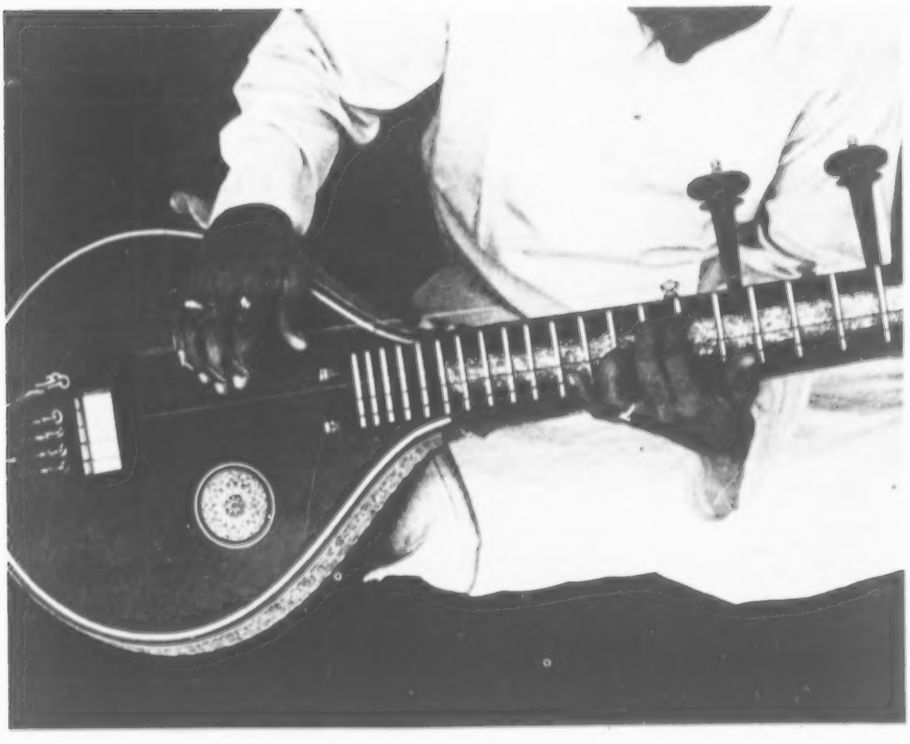
1-2-3		1-2-3-4		1-2-3		1-2-3-4		1
1	tira	2	tiri	0	tiri	3	tiri	x
dhin dha	kita	dhin	kita	tin ta	kita	dhin dhin dhage	kita	dhin

The vilambit (called slow gat on tape) begins with the material of the asthayi presenting each phrase and manipulating these in several ways. Considerable emphasis is placed on Sa along with the vadi, Ga. The text is quite limited using single syllables for some of the improvisation. After about eight minutes, the brief material of the antara is introduced followed by light running passages using the upper portion of the middle octave with some vocal ornamentation. All this takes about fifteen minutes.

Tin Tala

The madhya drut section in Tin Tala begins with text but soon progresses to sargam or runs using one vowel sound. A line of the text returns after ornamental improvisation; as is characteristic of this raga phrases do not always begin and end with the sam. Therefore breaks in the vocal line are needed to await the sam. The drut takes about eight minutes.

K.S. NARAYANASWAMY - VINA



THE LEFT HAND FINGERS - Pluck the strings

THE RIGHT HAND FINGERS - Press or pull the strings

Translation:

First Composition:

How can I use mascara in the eyes without my lover?

Second Composition:

He talks to me in a gay manner;

My heart is always attracted by him,

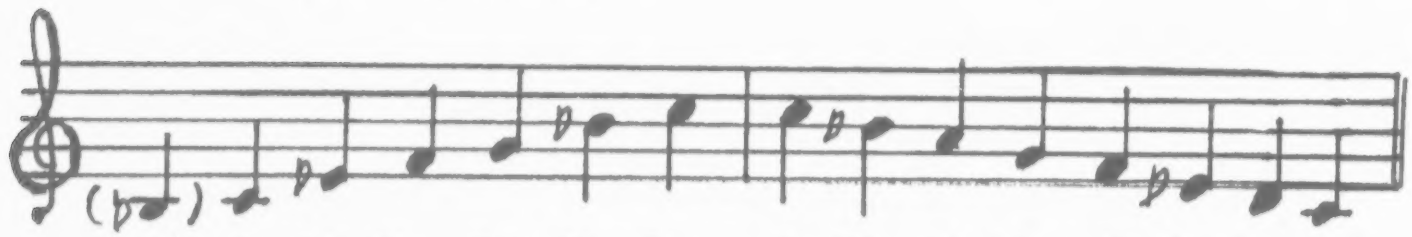
Now I think of my lover like God,

If he accepts me, my existence is justified,

And then I am free from the chains of birth and rebirth.

TAPE IV, SIDE 2, North Indian

RAGA: Bhimpalasi (Kafi That)
Brief alap
Slow and fast gats

TALA: Jhaptal
Time: afternoon (second part)
Mood: quiet, tender, peaceful
Vadi: Ma(F)
Samvadi: Sa(C)
Melodies in this raga often begin on Ni(B)
Altered tones are Ga Komal (Eb) and Ni Komal (Bb) both of which are raised a little in ascending passages.

Vilambit (slow section)
Jhaptal: ten beats (matras) 2+3+2+3

1-2	3-4-5	6-7	8-9-10
x	2	0	3
dhi(n) NA	dhi(n) dhi(n) Na	Tin Na	dhin dhin Na

Drut (fast section). Ektal: twelve beats (matras) 2+2+2+2+2+2

1-2	3-4	5-6 7-8	9-10	11-12
dhin dhin	dha kiti	tun na ka ti	dhage kiti	dhena

The asthayi lies very low in this raga and is sung quietly. The antara begins with emphasis on Ma(F) and later Pa(G) and gradually works into scalewise flourishes.

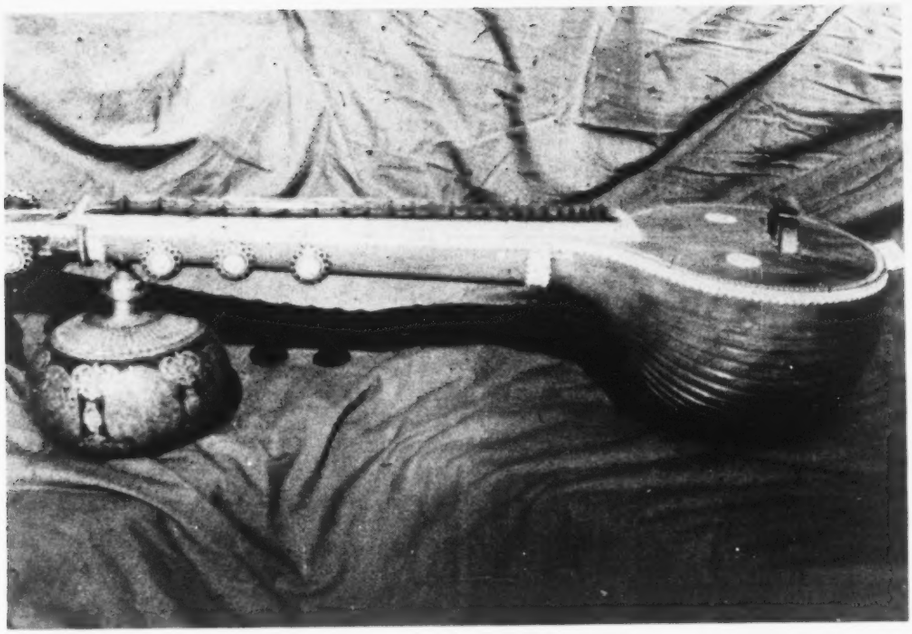
The drut begins with a variation using a sargam text. The entire piece is designed to be sung softly. Words alternate with syllabic elaboration. About midway a light increase in tempo may be observed.

TAPE V, SIDE 1, PART (a)

VINA: K. S. Narayanswamy
VINA: K. K. Shivaraman
MRIDANGAM: K. K. Murthy

RAGAM: Ananda Bhairavi
TALAM: Mishra Chapu
KRITI: "Mari Beri" by Shyama Shastri

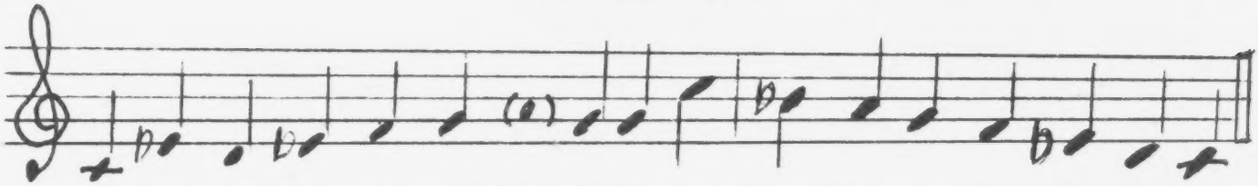
Ananda Bhairavi is popular in South India and is the twentieth raga in their organization of seventy-two Melakartas, belonging to the parent Mela Natabhairavi.



THE VINA

Vadi - MA(F)
Samvadi - SA(c)

Raqam: Ananda Bhairavi: following the pattern given on the tape



Talam: Misra Chapu (seven beats)

1 - 2 - 3	4 - 5	6 - 7
clap	clap	clap
sam	2	3

Kriti: "Mari-Beri" Text

I have no place to go
Except to you
So please protect me
I believe in you as the divine power
That protects everybody
Who prays to you.

The Kriti in South Indian classical music supplies the melodic material for improvisation comparable to the set musical phrases of North Indian music. Basically the two systems, Northern and Southern (Karnatic) have many principal characteristics in common. However, considerable of the detail is different.

The mood of a performance is derived from the text of the kriti rather than the svaras (notes or intervals) of the raga. Some historians believe the South Indians borrowed

heavily from the North and that the Southern system has little history prior to the sixteenth century and that its greatest development has come during the past two hundred years. Probably orthodox South Indians would not agree with this view.

The South Indian system is well-codified today and has attracted foreign scholars and students because it seemed to make more sense. Musically, the performances are quite set depending upon small variations for variety. The general character is steeped in religious ideals and few would care to tamper with its established form. Flamboyant showmanship seems out of place in its dignified style.

The goddess Kamakshi, the diety to whom supplication is made in the Kriti is worshipped in a very old temple in Kanchipuram, a city of numerous temples and shrines. The Menakshi temple seems to have originated in a seventh century shrine enlarged in the ninth century and completely renovated in the fourteenth century. Today it stands as one of the three greatest temples in Kanchipuram, a city southwest of Madras. Kamakshi is the goddess with "eyes of love."

Shyama Shastri (1762-1829) is one of the South Indian "trinity" of great composers; the other two are Tyagaraja (1767-1847) and Muthuswami Dikshitar (1776-1835).

A large number of the kritis (songs) which make up the body of the literature of South Indian music were composed by these three musician "saints."

The term "saints" is used advisedly because considerable of the supernatural has accrued to the life experience of these composers who dedicated their entire being to the praise of God through music. Within the Indian religious hierarchy are numerous gods in charge of various activities of human existence; some gods represent characteristics considered desirable for one to acquire.

The hymns (sahityas) of Shastri are simple and elegant but replete with the pathos and tenderness of supplication. The text is intimately related to the melodic intervals used. The "fresh phrases" of his treatment of raga are rich in emotional spirit. One of his skills is the application of rhythm so that it regulates the flow of melody, not to impede it.

The Saraswati Vina is so named because of its association with Saraswati, goddess of learning and music. All the delicacies of Indian music can be produced with accuracy on this instrument.

Different kids of vinas are mentioned in the old literature representing different stages in the development

of this instrument. However, the modern South Indian vina with twenty-four fixed frets, twelve for each octave, and is known as the Saraswati Vina. This type is about three hundred years old.

The body is hollowed out of a piece of jackwood usually (blackwood also used). The flat top is about a foot in diameter. The stem is made of the same wood.

The frets are set in wax which can be softened with heat to reset the frets if necessary. The neck curves downward with a carved head of a yali (something like a dragon). A detachable gourd near the left hand end serves both as resonator and rest for the instrument.

Four main strings are used for playing the music and the three side strings for keeping the rhythm and sounding the drone. These are tuned to the tonic octave and its fifth.

The vina is held in a horizontal position across the player's knees. Pitch is produced by stopping the wires on the frets by the middle and index fingers of the left hand. Plucking the strings can be done with the finger-nails or a wire plectrum worn over one or more fingers of the right. The range of this instrument is about 3 1/2 octaves.

The Kriti

A general outline of a South Indian performance based on a kriti might follow a pattern such as this:

Alapana: Soloist with no set rhythm presents patterns from the kriti based on the raga, introducing first the lower register and centering on the vadi (Na) and Pa. After several repetitions showing many possibilities of treatment, he proceeds to the upper section of the octave using the samvadi (Sa) as the main point of emphasis.

Still without drums, rhythm is introduced through tanam which feature small note groupings in rhythmic figuration. However, these are chosen from the melodic material of the raga and kriti as presented in the opening part of the alapana or alap. By the time this section is completed the listener has a fairly good idea of what basic material is available for treatment during the main composition.

Kriti Composition: (with drums)

Pallavi - lower pitches - vadi

Anupallavi - upper pitches - samvadi

Charanam - rhythmic treatment of melodic fragments of Pallavi and Anupallavi

Now the full song is given with complete variations of a more complex nature and enhanced by rhythmic variation in the drums.

In the performance of Raga Ananda Bhairavi note the sounding of the drone both by the vinas singly and together. The elaborate nature of the gamakas (ornaments) is well demonstrated in the treatment of individual note approaches. The alap introduction lasts about three minutes.

The tanam section follows the traditional patterns. Stopping to tune in the middle of a piece is not unusual since absolute accuracy of pitch must be maintained. This section continues for about 2 1/2 minutes.

The main composition begins with the entrance of the mridangam. The same line of the kriti may be repeated several times with variation before moving on to the next line. Sometimes variations are so slight that the casual listener may believe the same line is simply being repeated with no change. If the basic melody is memorized, then the variations become more apparent.

Sometimes the two vinas play in unison; sometimes singly, one or the other; but one always has the drone going in rhythm. After about ten minutes, interest centers in the increased subdivisions of the beat producing a sense of rapid rhythmic movement. The main composition alone is about 12 1/2 minutes in length.

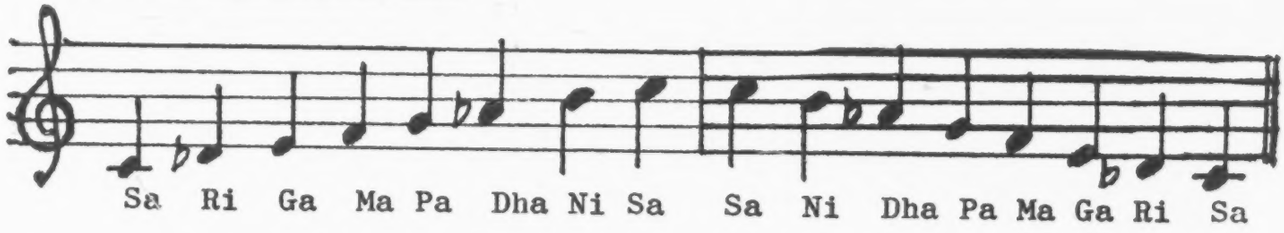
TAPE V, SIDE 1 PART (b)

No. 2 Vina: K. S. Narayanaswamy
Vina: K. K. Shiraraman
Mridangam: T. K. Murthy

RAGAM: Mayamalavagaula
TALAM: Rupakam
KRITI: "Deva, Deva"- Swati Tirunal

The mood is determined by the text of the kriti. The outline of a kriti as given for Part (a) holds here also.

Raga Mayamalavagaula



Vadi - DHA(A flat)
Samvadi - RE(D flat)

Note when Narayanswamy plays the scale he sounds the tonic occasionally to insure the accuracy of the notes of the raga. Our Western tempered tuning as used in keyboard instruments can only approximate the true pitch of the raga tones.

Tala Rupak (North Indian) and Rupakam (South Indian) are not the same and the mode of counting these is always open to question even among musicians themselves who adhere to what they were taught but are aware that other interpretations exist.

Talam Rupakam - six beats

However, this can be counted in three beats.

1 - 2 - 3			1 - 2		3-4-5-6
x 2 0		or	x		2
sam Khali			sam		

In either case you have the equivalent of three beats. However, technically the second version is correct.

H. H. Swati Tiunal,[1] Maharaja of Travancore (1815-1846), is remembered as one of the earliest South Indian composers to attempt pieces in Hindustani (North Indian) ragas. His compositions number more than three hundred. The text of "Deva, Deva" praises the god Padmanabha and asks him to deliver the true devotee from all sin.

In this performance of Ragam Mayamalavagaula with the vadi on A flat, the opening section has to move to higher notes rather than emphasize the lower tetrachord. Also the fifth or Pa comes in for considerable treatment. The Samvadi (D flat) is treated both in the lower and upper octaves. These same characteristics of the raga influence the treatment of the succeeding section of the piece.

The alapana lasts only 1 1/2 minutes and then tanam begins and continues for some 5 1/2 minutes.

A pause precedes the main composition. The melodic material is now quite familiar so some light variations and improvisation will go through several repetitions of the lines of the kriti.

The Pallavi covers notes in the lower octave tetrachord

[1] Swati Tiunal is also known as Padmanabha. Dasa Padmanabha is also a term in South Indian music.

while the Annupallavi uses notes above the upper Sa (remember the samvadi D). The Charanam beings with a phrase of the Pallavi and then moves into figuration using both sections as source material. Several variations using melodic fragments of the kriti are given.

The total main composition takes about eleven minutes.

TAPE V, SIDE 2 PART (a)

No. 1 Violin: V. V. Subramanian
Mridangam: T. K. Murthy
Kanjira: C. K. Shyamsunder

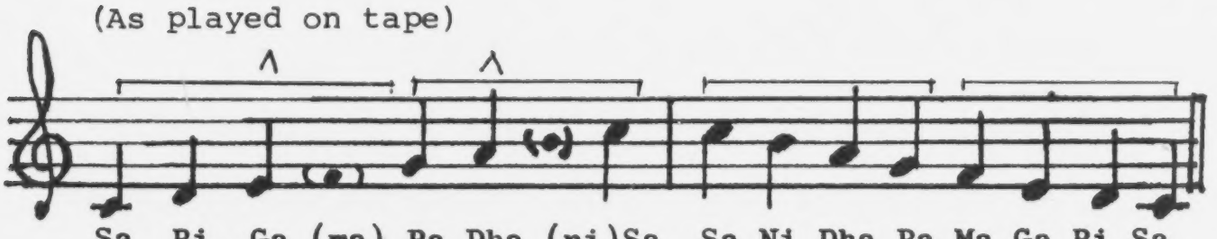
RAGAM: Bilahari (morning)
TALAM: Jhampa
KRITI: "Paridana Michiti" by Patnam Subramanya Iyer

RAGA: BILAHARI:

Vadi-DHA(A)
Samvadi - GA(E)

(South India does not adhere to a time theory for the performance of ragas.)

(As played on tape)



Jhampa Talam in five beats as played on tape.

clap -	clap clap -
1 - 2	3 - 4 - 5

Jhampa is also played (North)

1-2	3-4-5	6-7	8-9-10
x	2	0	3

but the accents fall differently.

When mridangam and kanjira join, some interesting syncopation is possible between the two instruments.

During the opening alapana, it is interesting to follow the scale, vadi and samvadi to determine what areas are treated first. The vadi (amsa) and Dha(A) lying high cause a different treatment of the tetrachords (four successive notes). Progressing from high (e) to low A brings in the important notes at the outer extremes of the range. Thus a wider range is found throughout the alapana than might otherwise result. Alap lasts three minutes.

Main composition deals with the kriti "Paridanco Machiti" (no English translation available). All kriti texts are religious in character representing devotional themes, expressions of love or supplication for the assistance of some particular god.

The first line of the kriti is given several treatments. In the background clapping of the rhythm may be heard. This is a typical practice and performers like it when those clapping are knowledgeable enough to be entirely dependable.

After considerable improvisation the line of the kriti returns in its original form before further variation begins.

Next, another line of the kriti is presented in a fairly straightforward manner. A few more ornaments are added, then variations inserted between notes and gradually elaborated upon with a hurrying of the rhythm.

Again, this line is presented in its original form, then another elaboration. One variation may include so much material between phrases of the kriti as to take several minutes. At the end comes interplay with mridangam and kanjira. The syncopation can be at an interval of less than one-half beat.

The mridangam is one of the most ancient of Indian drums. While the name means made of clay, the drum is actually hollowed out of a block of wood, is cylindrical in shape and about 2 1/2 feet long. Skin is stretched over both ends and fastened with leather hoops held tight by leather straps which extend the full length of the drum. Small round blocks are wedged between straps and body for altering pitch. The two heads are generally tuned one octave apart and this is taken into consideration when the drum is made. The black circle (siyahi) on the right-hand end is made of rice paste and iron filings.

Many of the techniques of playing resemble those of the tabla, but the bols are different. Two styles of accompaniment are used, one in which the player follows closely the solo performance and the other in which he creates cross rhythms with the soloist.

Khanjira, another ancient instrument, is used all over India and resembles the Western tambourine in appearance. In the South it is included in the classical ensemble. Its construction consists of a round wooden frame about ten inches in diameter and 2 1/2 inches deep. Across one side a skin, often lizard, is stretched leaving the other side open. Slits in the frame allow jingles or round pieces of metal to be inserted. Variation in sound is produced by pressing the skin near the rim with four fingers of the left hand while playing with the right.

The Western violin is used frequently in South Indian music. While the violin may have originated in India several hundred years ago, the form played by Karnatic musicians today is that found in the West and instruments are generally imported from Europe.

The performer, sitting in cross-legged position holds the violin between his chest and heel of the right foot. The strings are tuned to the tonic octave and its fifth as indicated

by the player since there is no absolute pitch in Indian music.

Little vibrato is used in playing because Indian ornaments would be obscured by this technique. Because the tuning is different, the fingering does not follow Western methods. Even bowing has a different application. The Indians have made the violin an Indian instrument because of its capabilities to produce the sorts of sound required by this musical system.

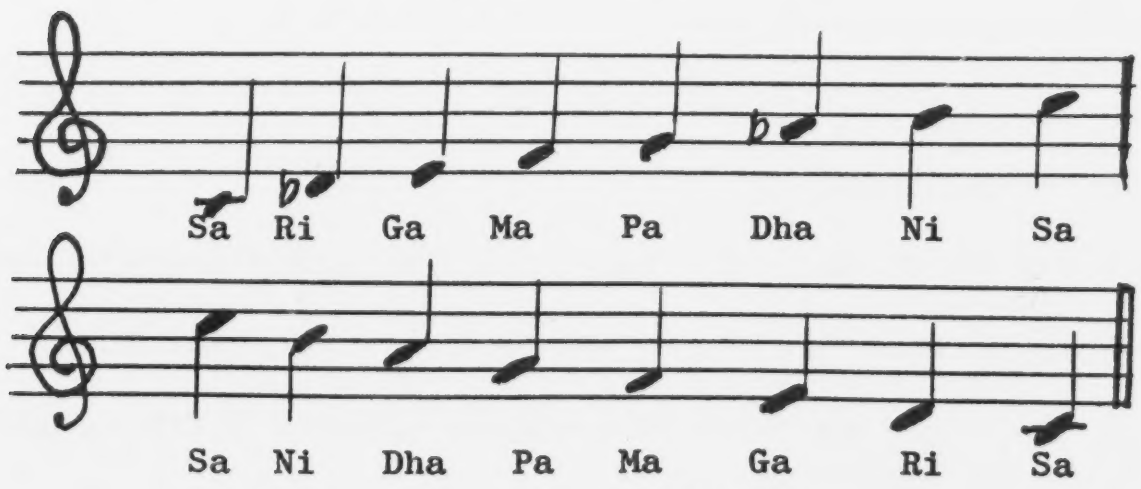
TAPE V, SIDE 2 PART (b)

RAGAM: Mayamalavagaula
TALAM: Rupakam
KRITI: "Tulasi Dulamulache" by Tyagaraja (1767-1847)

No. 2 VOCALIST: B. Rajam Iyer
VIOLIN: M. Chandrashekharan
MRIDANGAM: T. K. Murthy

The Lord is worshipped by placing Tulasi leaves and fragrant flowers at his holy feet.

Raga Mayamalavagaula



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Use of the Voice for Indian Classical Music

Indian tone production is based on principles different from Western singing and the sound of the voice may be difficult for the Western listener to appreciate.

The quality of the voice is not considered of primary significance but rather what the voice does musically, what the individual says musically is what counts. What is considered good tone quality for Indian music is different from that required in the Western idiom.

Vocal registers in the sense of the physiological adjustment required in Western singing are not recognized. The range is thus limited in one sense, but the singer learns to cover about 2 1/2 octaves without this vocal adjustment. The tone must be straight and may appear "white" or "dry" to the Western ear. Again ornaments are the cause. These elaborate decorations are not consistent with a singing tone that in itself has a wide vibrato. Nor is the powerful sort of voice used for Western opera consistent with the delicacies of Indian classical music.

At first the vocal production may appear guttural and unpleasant until one realizes that the purpose is freedom of an unimpeded voice that comes from deep within. The Indian singer goes through a rigid training to achieve

POSITION FOR PLAYING THE VIOLIN
INDIAN STYLE
(T.N. KRISHNAN)

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this "naturalness" and vocal flexibility necessary for producing accurately the minute pitch differences of Indian classical music.

The singing of the raga without ornament was not entirely executed in this manner on the tape since habit makes it almost impossible for a singer to approach a note with direct, clean attack as used in Western art singing.

Rupakam - three beats (six matras)

1-2 | 3-4 | 5-6

Please note the difference in counting Rupakam here which bears out the statement that Indians do not agree on how this Tala should be counted and that in the South it does have different forms.

Alap

When the vadi of a raga lies high in the scale like A (DHA) in Mayamalavagaula, the alapana will probably be performed at a high level. This is the case in this rendition. The artist introduces the raga with neutral syllables concentrating on the raga characteristics which form the basis of the kriti to come. After emphasizing the vadi, he continues with phrases which pass over D , the samvadi, which shows this note adequately but not with the same direct emphasis as the vadi. The violin serves as an alternate or "echo" and

repeats what the singer has given. This exposition takes about 3 1/2 minutes.

The Main Composition. The kriti is introduced with the titular text "Tulasi Dulamulache." The phrase is repeated and then another added to make up a line of the kriti. A second line comes in with long sustained notes ending with somewhat the same effect. The same process of introducing the line phrasewise with repetition serves for successive lines of the kriti which is fairly short. Improvisation is used with repetition. The violin generally repeats what the singer has given.

Charanam

After about four minutes of the main song, the charanam begins with sargam syllables in rapid melodic fragmentation on rhythmic figuration of the kriti. Further on the kriti text is syllabized for similar treatment. The total main (kriti) composition takes about eight minutes.

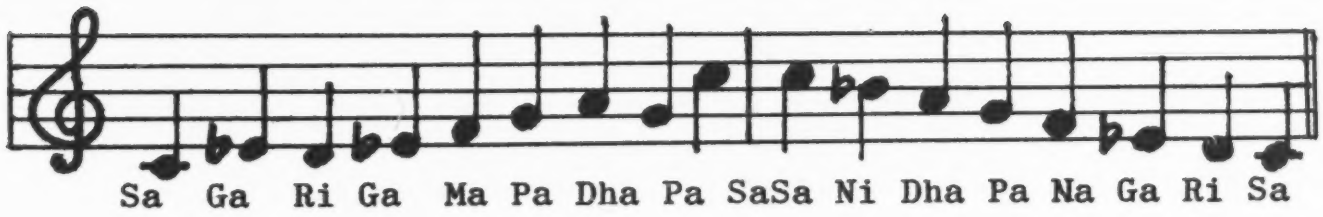
TAPE V, SIDE 2. PART (c)

RAGA: Ananda Bhairavi
TALAM: Mishra Chapu
KRITI: "Marivere" by Shyama Shastri

No. 3 VOCALIST: B. Rajam Iyer
VIOLIN: M. Chandrashekaran
MRIDANGAM: T. K. Murthy

Ananda Bhairavi

Vadi - Ma(F)
Samvadi - Sa (upper c)



Note the crooked (vakra) ascent of this raga. The manner in which the different vocalists sing this raga is determined by their concept of what sruti differences are involved. For example A may be "high" and to us would almost sound like B-flat. Western ears are accustomed only to the intervals of tempered tuning of the diatonic scales of the major-minor harmonic system. Because of this, staff notations at best can only approximate the pitch relationships of Indian ragas.

Talam: Mishra Chapu = 7 Beats

1 - 2 - 3	4 - 5	6 - 7
Sam clap	clap	clap

The listener will find it interesting to watch the notes of the raga as given here during the performance. Observe where emphasis is placed; upper c is the samvadi and this means that the second part of the alapana will lie in the upper octave. The vadi (F) allows for development of the lower tetrachord with emphasis on F or MA. The violin repeats

what the singer has given. Two and a half minutes barely covers a few significant features of the raga in brief.

The main composition is based on the Kriti, "Marivere." There is a definite relationship between the material shown in the alapana and the phrases of the kriti. For this reason the alap should be heard more than once. The usual kriti development previously described is followed here. Repetition of phrases is an essential aspect of development and provides for improvisation. This kriti is presented with several verses ending in a sustained tone. Charanam begins after about six minutes.

Short phrases to nonsense and other syllables in rapid figuration are imitated at the same time by the violin. The short charanam lasts only a little over a minute.

TAPE VI, SIDE 1, PART (a)

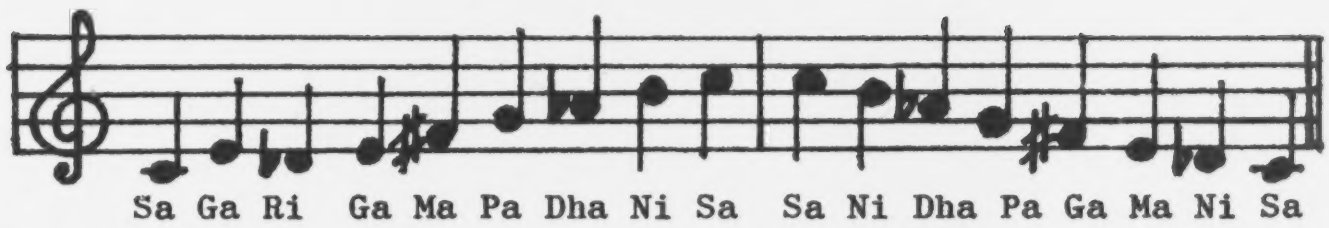
RAGAM: Varali
TALAM: Misra Chapu
KRITI: "Mamava Meenakshi" by Muthuswamy Dikshitar

No. 1 VOCALIST: Shri S. Rajam
VIOLIN: V. L. Vedagiri
MRIDANGAM: Palghat Raghu

A vocal rendition of the kriti precedes the mridangam solo. The song to the goddess Meenakshi is developed in the tradition form already discussed.

SHRI PALGHAT R. RAGHU - Mridangam

Mridangam (South Indian) right hand
position and stroke.

Raga Varali (not a popular raga)

Talam Misra Chapu:

1-2-3	4-5	6-7
x	-	-

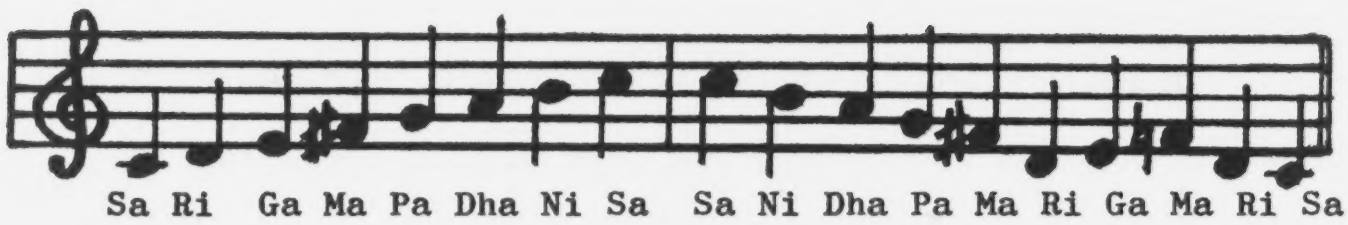
Just as South Indian talas are counted differently than those of the North so also are the bols with which the drummer learns his art. The two heads of the mridangam are an octave apart in pitch and the sound is quite different from the popular North India tabla. However, the possibility for intricate rhythm is just as great and when a fine drummer reveals this, the high level of performance on the mridangam equals that of the Northern tabla. Essentially both are based on the same general principles. Little has been written on drumming per se for either the Northern or Southern systems.

TAPE VI, SIDE 1, PART (b)

RAGAM: Saranga
TALAM: Khanda Chapu
KRITI: by Tyagaraja

No. 2 Vocalist: Shri S. Rajam
Violin: V. L. Vidagiri
Mridangam: Palghat Raghu

Ragam: Saranga



Khanda Chapu

1 - 2	3 - 4 - 5
sam	

Development according to same pattern, as given previously for the Kriti.

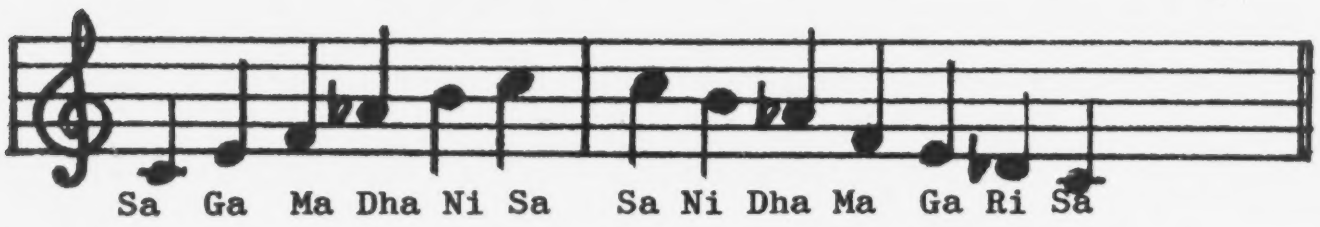
TAPE VI, SIDE 2, PART (a)

VARNAM

RAGAM: Vasantha
TALAM: Adi Tala

No. 1 Nagaswaram No. 1: Yalpanam
Nagaswaram No. 2: N. K. Padmanathan
A. Balakushnan
Tavil No. 1: Valangaiman A. Shanmugasunderam
Tavil No. 2: Yalpanam A. Kumaraguru
Drones and finger cymbals: Other members of the Padmanathan Ensemble
Recorded at the Madras Music Academy in December, 1967

Raga Vasantha:



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TALAM: Adi Tala

1-2-3-4 | 5-6 | 7-8

Varnam is a traditional South Indian form and used frequently to open concerts. The text usually asks for the protection of some god for the performer, thus insuring a good concert; in a way it also serves as a greeting to the audience. The full musical development of a varnam follows the same form as a kriti with alapana, tanam, pallavi, anupallavi, and charanam. The excerpt on the tape is probably a section of the tanam. The tavil solo which interrupts the tanam goes on here for a little over a minute on the tape. Keeping the talam with finger cymbals is a practice found frequently in South India. The player need not know music as long as he can keep a steady beat. In fact some performers prefer a cymbal player who will not be distracted by the music.

The tavil is a cylindrical barrel-shaped drum hollowed out of a solid block of wood. Skin is stretched over the two heads with two hoops made of a bundle of bamboo sticks, probably six or seven. Leather braces hold the heads in place and a band of leather around the middle of the body of the drum serves to tighten heads to the desired pitch. The right end is played with the right hand, wrist, and fingers. The left hand end is played with a hard drum stick. During

a nagaswaram concert the tavil maintains a subdued rhythm and accompanies even during an alapana. The tanam of the ragam alapana is interspersed with bright tavil passages.

The nagaswaram has been associated with temple worship and outdoor festivals and was known as far back as the fifteenth century. The design of the South Indian temple provides outdoor courts where festival performances are held. Both the nagaswaram and its accompanying drum, the tavil, are loud instruments and carry well in the open.

The nagaswaram is a double-reed instrument with a conical bore that flares outward at the bottom. It usually has twelve holes, the upper seven used for playing. The others are stopped with wax to regulate pitch. The length of the instrument is about 2 1/2 feet, but varies according to the pitch. Short nagaswaramsplay high notes progressively; larger ones the lower notes.

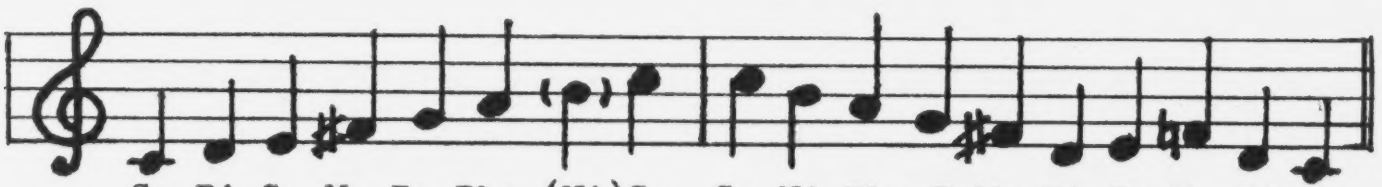
TAPE VI, SIDE 2, PART (b)

No. 2 Nagaswaram Ensemble

RAGAM SARANGA: Talam Khanda Chapu (5 time units per cycle)
KRITI: "Ni vada ne gana," by Tyagaraja

"Surely, I am your own,
Oh upholder of the universe
Can I bear being separated from you
For even a minute?
You are truth
You are eternal
You are the prowess on the battlefield
You are of exquisite beauty
And extraordinary strength
And ever in festivity.
I speak only the bare truth
When I say that I am your devoted servant.

RAGAM: Saranga



TALAM: Khanda Chapu

1-2 | 3-4-5

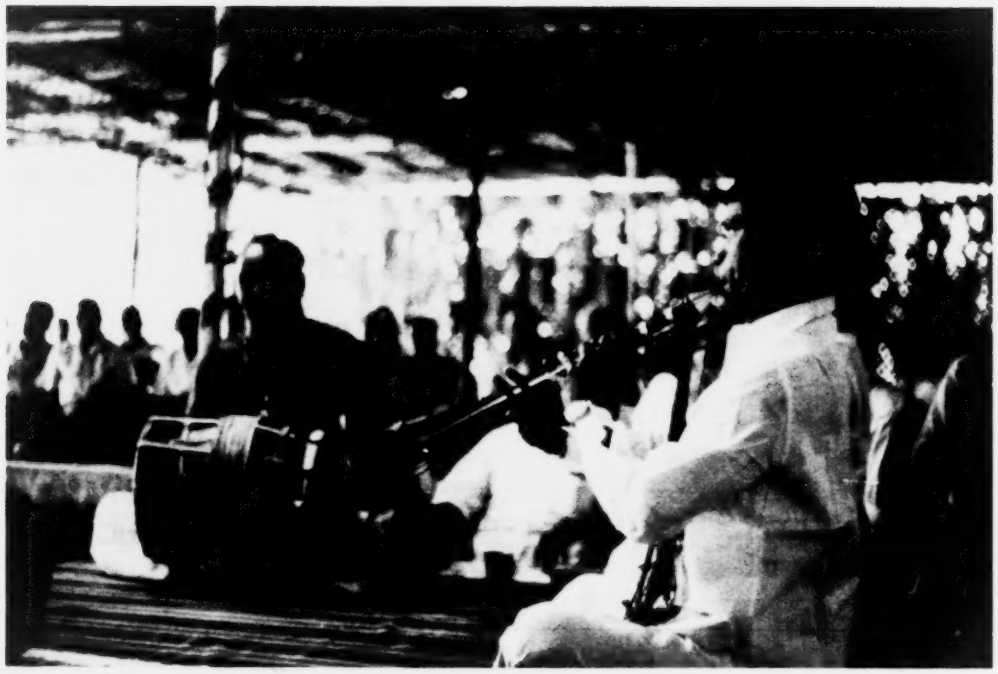
Alapana (about two minutes)

Introduces basic melodic material of the raga, especially those groupings used in the kriti.

Drum Solo (1:00)

Full Ensemble - with solo passages.

Probably part of the charanam.



YALPANAM N.K. PADMANATHAN and Party
Tavil Drum Nagaswaram

Nagaswaram player with right hand
fingers covering holes

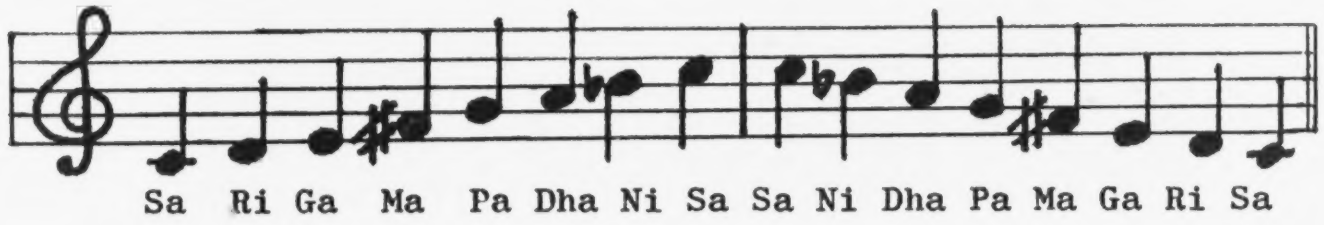
85

TAPE VI, SIDE 2, PART (c)

No. 3 Nagaswaram Ensemble
(see Part (a))

RAGAM: Vachaspati
TALAM: Adi
1-2-3-4 5-6 7-8

RAGAM VACHASPATI (about 25 minutes)



Only excerpts from the entire composition are given on the tape. This selection is introduced with a tavil solo lasting about 1:50 minutes.

Alapana (8:20)

The ragam is treated in the traditional manner exploring the lower part of the octave and then the upper. Breaks in a nagaswaram solo are needed because of the difficulties in playing the instrument. Reeds do not held up for long at a time and have to be changed frequently. Alternating soloists gives needed rest.

Tanam (3:30 minutes)

Ornamental figuration covers the entire range of the raga.

Tavil Duet (11:00 minutes)

The difference in sound of the two drum heads is easily distinguished. The bass or left hand end is an octave below the lighter higher pitched head. An unusual technique appears after nine minutes of drumming. The strokes of the stick against the skin of the drum are so fast that they produce a sound like buzzing. This is accomplished by balancing the stick lightly between the fingers of one hand and vibrating the stick against the skin by using the other hand as a beater.

Nagaswaram ensembles are part of the ritual of taking the diety out of the temple in the early morning and bringing itback in procession in early evening. Nagaswaram concerts are given during the early evening hours prior to the last pujas (prayers) in the temple court yard.

APPENDIX A

GLOSSARY OF INDIAN MUSICAL TERMS

Precision in identification of terms in Indian music is difficult due to geographical isolation of Gharanas (schools) and differences caused by regional languages. During the past decade some uniformity has developed and a constant effort is being made to achieve more standardization.

ABHOG	Closing section of North Indian (Hindustani) song, especially in dhrupad.
ALAP, ALAPANA (South)	Used in two meanings: (1) the opening section in which the artist delineates the raga without rhythm, centering first on the middle range, then the lower and finally the higher octaves, (2) the entire opening section played by the soloist without drums.
ANTARA	Second section of a Hindustani song in fixed form.
ANUPALLAVI	South Indian term for second section of a composition in fixed form.
AROHA	Complete ascent of the gamut or raga scale.
ASTHAYI	Opening section or phrases of Hindustani song.
AVAROHA	Complete descent of the raga scale.
AVARTA	One complete rendering of a tala pattern, one cycle.
BOLS	Syllables used to indicate the many types of hand and finger strokes used in Indian drumming, e.g. dha, dhin, dhin, dha.
CARNATIC (Karnatic)	Referring to or belonging to the South Indian tradition.

CHARANAM	Third section of a fixed piece in which figures from the first two sections are developed in rapid rhythmic patterns.
CHIKARI	Side strings of vina and other string instruments.
DHRUPAD	A set-form of classical composition popular in the 16th and 17th centuries. Dhrupad forms the basis for the later khayal. The form is four sectional and the style of performance does not admit elaborate ornamentation.
DRUT	Fast speed, rapid tempo.
JHALA	Third section of the alap when tempo increases and rhythmic figuration becomes evident. Performed without drums.
JOD or JOR	Second section of the alap which introduces the thematic material and the tala but without drums.
KHALI	A beat without stress, hence referred to as empty.
KHAYAL (KHYAL)	The form most used in recent times. Is based in dhrupad but does not follow the complete form. Khayal permits more freedom of improvisation and freer use of ornaments.
KOMAL	A lowering of the pitch, i.e. flat.
KRITI	A South Indian composed song. The basis of most concert performances today.
MATRA	Frequently defined as the length of time it takes to pronounce one syllable like dha. Comparable to one count in Western music.

MELAKARTA	The 72 _ragas_ of the South Indian musical system.
PAKAD	Characteristic groupings of notes within the practice of a _raga_, sometimes described as diagnostic _svara_ groups.
PAKHAWAJ	Northern drum, larger than _mridangam_ of the South but of similar construction.
RAGA	Melody types of Indian music. Includes the scale, the approaches to individual notes, the characteristic phrases or themes and the rules governing improvisation.
SAHITYA	Hymn or literary text.
SAM	The first _matra_ or accent beat of a _tala_.
SAM-VADE	The second most important note in a _raga_.
SANCHARI	The third section of a North Indian fixed-form piece. Figures are drawn from both the upper and lower portion of the _raga_, thus representing both the 1st and 2nd themes.
SARGAM	Indian solfeggio, comparable to do-re-mi, etc. (ascending scale): _Sa_, _Ri_, _Ga_, _Ma_, _Pa_, _Dha_, _Ni_, _Sa_.
SARANGI	A North Indian bowed-string instrument.
SHRI (SRI)	A term of respect used in addressing older people who have spent their lives in dedicated work for their profession.
SRUTI	An interval smaller than a semi-tone.
SVARA (SWARA)	Scale degree; smallest discernible difference in pitch.
TABLA	North Indian drums. Used in pairs. The _bayan_ has a large head, metal body and black circle over-center on the drum head. The _tabla_ has a small head with a black circle in the center.

TALA	A rhythmic cycle, a manner of organizing the beats in Indian music.
TARABS	The fine sympathetic wires lying underneath the main strings of a sitar.
TAMBURA	A four-stringed instrument with an exceptionally long neck used as an accompanying drone instrument.
THEKA	The basic drum composition for a tala.
TAN, TANS, TANAM	Melodic figuration; a sequence of notes performed at fast speed. Text is fragmented. Bol-tans use bols instead of text. Sargam is another popular way of treating these rapid passages by singers.
TARANA	Song type. Does not employ a formal text but rather a variety of syllables.
TIVRA	The pitch of a note is raised, e.g. sharp.
USTAD	A term of respect given a teacher and master.
VAKRA	Crooked arrangement of raga scale tones.
VADI	The most important note in a raga; given more emphasis through a variety of treatments than any other note.
VIBHAGA	One section of a tala; the equivalent of a bar of music.
VILAMBIT	Slow tempo, also used as the name of a section in North Indian vocal music.

APPENDIX B

PERFORMERS, INSTRUMENTS, TAPE REFERENCES

VOCALISTS

Abid Hussain Khan - Tape I, side 2
B. Rajam Iyer - Tape V, side 2
Amar Nath - Tape IV, sides 1 and 2
S. Rajam - Tape VI, side 1

STRING INSTRUMENTS

Sarangi:

Munir Khan - Tape I, side 2;
Tape II, sides 1 and 2

Sarode:

Rehmat Ali Khan - Tape III, side 1

Sitar:

Ghulamhussain Khan - Tape I, side 1

Vichitra Vina:

Gopalakrishnan - Tape III, side 2

Vina:

K. S. Narayanaswamy - Tape V, side 1
K. K. Shivaraman - Tape V, side 1

Violin:

M. Chandrashekaran - Tape V, side 2
V. V. Subramaniam - Tape V, side 2
V. L. Vedagiri - Tape VI, side 1

WIND INSTRUMENTS

Nagaswaram:

Yalpanam N. K. Padmanathan - Tape VI, side 2

PERCUSSION

Kanjira:

C. K. Shyamsunder - Tape V, side 2

Percussion (Concluded)

Mridangam:

T. K. Murthy - Tape V, sides 1 and 2
Palghat Raghu - Tape VI, side 1

Pakhawaj:

Amba Das - Tape I, side 2
Tape II, side 2

Tabla:

Devi Lal - Tape III, side 1
Lok Manya - Tape III, side 2
Nizamuddin Khan - Tape I, side 1
Tape II, side 2
Suleiman Khan - Tape II, side 1
Sant Ram - Tape IV, sides 1 and 2

Tavil:

Padmanathan Party - Tape VI, side 2

APPENDIX C

RAGAS PERFORMED

North Indian

Name of Raga	Instrument
Ahir-bhairav	Sarod
Bhimpalas	Vocal
Bihag	Vocal (Tarana)
Gunkali	Vichitra Vina
Hindol	Vocal (Khayal)
Kafi	Sarangi
Malkauns	Sarod
Mishra Khamaj	Sitar
Pat Bihag	Vocal (Dhrupad)
Puriya Kalyan	Sitar

South Indian

Ananda bhairavi	Vina
Ananda bhairavi	Vocal
Bilahari	Violin
Mayamalavagaula	Vina
Saranga	Vocal
Vachaspati	Nagaswaram
Varali	Vocal
Vasanta	Nagaswaram

TALAS PERFORMED

Name of Tala	Page
North Indian	
Chautal	14, 29
Deepchandi	25
Ektal	48
Jhaptal	47
Jhumra	44
Rupak	28, 42
Teental	5, 23
South Indian	
Adi	71, 76
Jhampa	58
Khanda chapu	70, 73
Misra chapu	48
Rupakam	56, 62